THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

Vol. I., No. 18. NEW YORK: SATURDAY, MAY 3, 1879. Price Five Cents.

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Boston.

GLOBE.—Mme. Modjeska has filled a week's engagement that has proved the most profitable of the season. Each night the house was sold at an early hour, the elite of the city attending in large numbers. As an actress, taking it all in all, Mme. Modjeska does not suit the people of Boston. The reason of the lady's success in this country is undoubtedly owing to the foolish homage paid to titles by the American people. A review of the present season at the Globe Theatre plainly shows that it may be quite as hazardous to import plays, even though they be the work of one of the greatest dramatists in the world, as it would be to produce the virgin attempt of some American boy. But of Mme. Modjeska.' If she has no other faults, her dialect would be a great detriment to her success. She possesses little or no magnetism. It is impossible for her to carry an audience breathless to the end of a scene. The madame has undoubtedly studied hard, as is displayed by her acting, with which it would be impossible to find any fault. But the public were a little dissatisfied with her. At times one could not understand a word that she uttered. Another disadvantage was the poor quality of her support, especially the male portion of it.

BOSTON.—The wonderful run of Pinafore still continues. Although this theatre is one of the largest in the country, it is inadequate to accomodate the vast crowds of people who nightly assemble.

GAIETY.—The Fifth Avenue Pinafore co. closed a fairly successful engagement Saturday evening.

HOWARD ATHENEUM.—Josh Hart's Variety comb. has done rather poorly the past week, but as well as could be expected, considering the attractions offered by the other theatres. It was without exception the poorest variety show which has been given at this house throughout the season. It was decided last week that Mr. Hart was to manage the theatre for a year. We were pleased to hear it, for it is not customary for Josh Hart to give poor shows, and we feel confident that he will make the Howard, during the coming season, a place of real amusement to the lovers of variety.

MUSEUM.—The last week of Puss in Boots has been announced much earlier than the management had hoped and the public expected. It has not proved a success. It is a very pleasing piece for children. It contains many beautiful airs. But pretty songs and fine music are not in themselves of sufficient interest to make a successful burlesque. The company have worked hard, introducing little bits of "business" with which to build up their individual parts; but it is of no avail—the public are not satisfied.

PARK.—Saturday's matinee witnessed the last performance of La Cigale. Lotta drew good houses during the first two weeks at the new theatre, and a glance at the ticket case in the box-office would show that her last week is even better.

Brooklyn.

PARK.—It is obvious that neither Le Petit Duc nor Pinafore are suited to the Oates co., as it is also apparent that Giroffe-Giroffa is their forte. Last week business was from fair to good, until Saturday evening, when the house was crowded to see Pinafore. Alice Oates is a failure as the melancholy Ralph. Lulu Stevens' Josephine was but passable. The Captain Corcoran of Edward Connell, and the Sir Joseph of James G. Taylor, were novel conceptions. If their intentions were to burlesque their characters, they succeeded admirably. Alice Townsend made a very pretty Hebe, and played with exceedingly good taste. The balance of the cast were only passable. The company have been engaged for another week.

Philadelphia.

WALNUT STREET THEATRE.—Tony Pastor and his Novelty company commenced a week's engagement at this theatre on Monday last, and is drawing very well. He has become a great favorite with the Philadelphians. His troupe comprises George Thatcher, Kelly and Ryan, John Morris, John F. Sheridan and Alecia Jourdan, Hoey and Bryant, James Niles and Charles E. Evans, John Sheehan and Robert Jones, Jas. S. Gardiner and Georgie Kane, May and Flora Irwin, and Lena and Minnie French. The performance concludes with the Canal Boat Pinafore. May 5, Mrs. Barney Williams in Leap Year.

ARCH STREET THEATRE.—The Rice Surprise Party in Babes in the Wood, are drawing full houses this week at this theatre. The school scene between Tommy and Sally (Willie Edouin and Marion Elmore) keeps the audience in a continual laughter. The company is a strong one and remains at this theatre for three weeks.

PARK THEATRE.—Salsbury's Troubadours opened at this house on Monday evening last to crowded house, and will undoubtedly do a big business the two weeks they remain here. The company consists of Messrs. Salsbury, Webster, Gourlay; Misses McHenry and Dingeon. Each one of these people is a true artiste, and their performances are clever and refined and afford a delightful evening's entertainment. They appear each evening in Salsbury's extravaganza, The Brook.

CHESTNUT STREET THEATRE.—A Scrap of Paper was played at this theatre on Monday, the 28th inst., before a very large and appreciative audience. Ada Dyas, who has been engaged as the leading lady at this theatre, assumed the role of Mlle. Suzanne de Ruzeville, and did it full justice. She was heartily welcomed, this being her first appearance in this city. Mr. Stanley was at his best as Prosper Couramont. The piece is handsomely mounted, and the several characters well filled by the regular company. It will, no doubt, have a long and successful run.

SOUTH BROAD STREET.—The Hess English Opera troupe with Emma Abbott opened on 28th inst. at this theatre for one week. The repertoire for the week is Monday, Wednesday and Saturday, Chimes of Normandy; Tuesday, Martha; Wednesday and Friday, Paul and Virginia. Monday and Tuesday full houses. Monday and Tuesday afternoons were the two last matinees of the Children's Pinafore. From this city they go to New York to play at Wallack's Theatre.

ACADEMY OF MUSIC.—The Philadelphia Church Choir Pinafore co. commenced an engagement at this house on the 28th, for one week, and are doing an excellent business. Miss Henry as Josephine, surpasses any Josephine that has appeared before a Philadelphia audience, and was the recipient of hearty applause. The entire company is first-class and deserve the patronage they are receiving.

NORTH BROAD.—The new opera, Contrabandista, was performed here on Thursday of last week, for the first time. Louise Leighton as Nita was well received. The regular company filled the other roles admirably. The opera has some very pleasing airs, and is superior to Pinafore, which continues as one of the attractions at this theatre. Both operas are played each evening to crowded houses.

MUSEUM AND THEATRE.—Ward and Webb's Minstrels opened at this theatre on Monday last before a fair audience. It is a strong company, comprised of the best artists, and give a splendid performance concluding with a very laughable burlesque of Engaged.

ITEMS.—Mr. and Mrs. Willie Edouin, now playing at the Arch, have lost their youngest child.—Billy Sweatnam, the great minstrel man, has secured a new and humorous play, and goes upon the legitimate theatre.—The entrance to the Park Theatre is very handsome and attractive, and Mr. Goodwin deserves great credit for the good taste he has displayed. There is a long vestibule, beautifully adorned with choice flowers and plants, and the walls are decorated with very handsome pictures. At the entrance there is a bronze statue of an American soldier, life size, and several fine bronze and other figures in different parts of the vestibule. It no doubt surpasses anything of the kind in this country. —W. E. Sheridan, late of the Chestnut, will soon have a benefit at the Walnut.

Chicago.

APRIL 27.

MCVICKER'S.—Booth appeared during the week as Richelieu, Richard II., and Bertuccio. His Richard II. was originally given here in 1876, and was then received very coldly. Its latest revival has met with but little favor. The most successful performance of the engagement thus far was that of The Fool's Revenge, in which Booth repeated his great impersonation of the Jester. Excellent support has been afforded by Messrs. Keene, Levick, Pearson, Reed, Edwards, Miss Weaver, etc. Business has been light despite the exciting incident of Wednesday. The next attraction will probably be the Boston company, now playing in Pinafore, comprising Barnabee, Whitney, Miss Phillips, etc.

HAVERLY'S.—Clara Morris' series of performances have commanded the most considerable attention of the week. The support, with the exception of Joseph F. Wheelock, was lamentably bad. April 29, the Rankins reappear in The Danites. May 5, Colville Folly co. It is to be hoped Sam will give us something fresh.

HOOLEY'S.—The Glue Brothers, alias Robson and Crane, have kept it up as the Dromios all of the week. Business has been very good. April 28, the perennially young and charming Maggie Mitchell appears here as Fanchon.

ITEMS.—Welch and Rening's Pinafore co. are back, and open at the West End Opera House to-morrow night.—You have ere this had the news, with more or less embellishment, of the latest Chicago sensation—the attempt of the young fellow, Mark Gray, to pepper Edwin Booth with bullets, while the tragedian was enacting Richard II. on the stage of McVicker's, Wednesday evening. The young man, Gray, it is now ascertained, was very badly gone on the stage, and as a consequence his naturally weak intellect was overturned, and he fancied himself a natural son of Booth, and took this means to revenge himself for the paternal lack of interest. His parents are humble laboring people living in Keokuk, Ia., and they are very much distressed over their son's erratic conduct.—Those two eminent Christians, Bob Ingersoll and William H. Crane, occupied boxes at Haverly's last Sunday evening. Charles L. Andrews, assistant manager of Haverly's, though quite a young man, is a most wide-awake one, and no moss grows where he is. —If Gray had only tried his marksmanship on Walter O'Kelly, Pope Cook, Harry Pestiferous Keily, Alexander Byers, and the rest of the nuisances who infest the local stage, we would have hailed him as a public benefactor, and given him the freedom of the city.—George F. Learock talks of starring in Destiny, an adaptation of Dickens' Tale of Two Cities.—McVicker will have no stock co. next season, and Heaven only knows what will become of Walter O'Kelly, the dizzy juvenile man.—Dillon is temporarily braced up, and is being towed about the rural districts by J. Fubbins Wallack.

Baltimore, Md.

FORD'S.—The Collier comb. have given an excellent rendition of A Celebrated Case, E. K. Collier impersonating Jean Renaud most acceptably. The Duke D'Aubeterre of Edwin Varrey was well done. Charles O'Brien's Sergt. O'Rourke was very good. E. L. Tilton played very fairly as Count De Mornay. Balance of cast satisfactory. This week, The Sorcerer and Cox and Box by the original Pinafore party. 5th, New York Criterion Comedy co. I understand there is to be no stock company at this theatre next season.

HOLLIDAY.—Standard Theatre co. appeared last week in Almost a Life, playing to houses that should have been much larger, but as there was so many attractions here at the same time I suppose that accounts for it. Gustavus Levick showed himself to be an excellent actor by his rendering of the part of Jules de Bonneral. H. A. Weaver was especially good as Dr. Saumaise. B. T. Ringgold as Manuel, and M. C. Daly as Philipe, also played very well. Emily Rigl gave a fine performance of the Countess, but I do not think May Davenport was more than fair as Avisie; Chas. Leclocq played the part of Collinet the idiot, and gave a wonderfully realistic impersonation. Minor parts, fairly done.

This week, Geo. C. Boniface in The Soldier's Trust, supported by the Charles Graves' comb. 5th, Eliza Weathersby's Froliques in Hobbies.

ACADEMY.—Rice's Surprise Party in Horrors have been playing to good houses. Willie Edouin is the star, the piece having been written for him, I believe. He certainly outdoes himself, his dancing being something wonderful. Mr. Mestayer's Astrologist is excessively amusing. Alice Atherton plays the part of the Prince very nicely. Especial praise should be given Marion Singer for her excellent performance of La Jolie Housekeepaire. H. E. Dixey as the Rajah was very good; I don't think Louis Harrison shows to advantrge as Zozo the Jester. On Wednesday Mr. Edouin and his wife (Miss Atherton) were summoned to New York by the death of their child, and Mr. Harrison played Mr. Edouin's part quite acceptably.

San Francisco.

APRIL 23.

The California Theatre, with Boucicault and the new decorations has been crowded every night this week. The matinee was the largest ever known and at low prices the receipts reached over $1,500. The week's receipts amount to over $12,000 even with the Strakosch Italian Opera as counter-attraction. So General Barton can be congratulated upon his success. Through his personal supervision, energy and close calculations this great building has been completely renewed from the floor up to the very roof, and now, with its elegant carpets, mirrors, beautifully frescoed walls and ceiling, its new draperies and magnificent drop curtain, we are proud to claim that there is no finer theatre in the whole country. Mr. Boucicault is as fresh as a boy, and is a very great favorite here. He has lost none of his vim or power since his last appearance here, and seems even more vigorous. The play is too well known for comment, but it is enough to say, it is the best paying Irish play on the stage to-day. The support was strong. Jefferys Lewis, who replaces Gussie DeForrest, is very pretty and pleasing as Claire, and except that she has a painful way of cracking her voice when required to use any force, and her little faults of reading, she was satisfactory. By the way, she has not improved her walk on the stage. So marked and awkward are her strides, on one occasion a voice from the audience encouraged her with: "Go it, O'Leary." Miss Prescott as Arte O'Neil was quiet and strong in her acting, and the two pretty faces made a picture so pleasing that Betsy B. is positively furious at the bare possibility of two beauties acting in sympathy together. Ada Gilman has made a hit. She is thoroughly artistic and finished in her methods, and though small in stature she has a large style of acting very uncommon in such a little fairy. Mrs. Judah was taken suddenly ill, and Mrs. Saunders more than satisfactorily filled her place as Conn's mother.

Grace Pierce again proved the fact that she is a promising character actress. In the wake scene her "Keener" was very successful. Wells was fair as Molineux. Morris was excellent as Harvey Duff. John Wilson and Frank Cotter were well cast as Kinchella and Robert Ffolliott. The cast could not be stronger, and Boucicault says it is played better here than in New York. It is more than likely The Shaughraun will run till the beginning of Fanny Davenport's engagement. Standing room only is the rule.

BALDWIN'S.—We have not time to dwell upon the opera, but will say that so far Litta is the favorite and that Marie Roze, white more beautiful, is not so successful as her rival. It is generally conceded a mistake that Mme. Roze made her debut in Favorita, an opera unfamiliar to a large portion of our musical community. In brief, Litta has a flexible, sweet voice not fully developed, while Roze has a voice as fully cultivated as it will ever be, and whose middle and lower notes are the best. The houses thus far have been simply good—not great. Maguire will probably come out about even on the engagement.

The Passion Play at the Grand Opera House has been stopped by the authorities and also by want of patronage.

Bush Street Theatre is closed, to be reopened with Barney Macauley in A Messenger from Jarvis Section.

Rochester, N. Y.

OPERA HOUSE.—John T. Raymond, 24th, for three nights, supported very fairly by his own company, entertained our amusement-goers with Col. Sellers and Risks. The former being probably better known, drew large houses. Many improvements are noticeable in this play since it received its initial performance in this city, and some of our local critics, who were then emphatic in expressing an opinion that there was nothing in the character, are now loth to admit their short-sightedness by acknowledging that in the hands of Mr. Raymond there are a few good points brought out, if there is not "millions in it." Risks was fairly attended. The Church Choir Pinafore co. of Buffalo will appear 28th, 29th, and 30th, closing the season. Manager E. F. Benton, whose lease of this house expires on the 1st, will be succeeded by Jay Rial. Mr. Benton came here from Peoria, Ill., one year ago, after the failure of one or two managers, and assumed control of the Opera House at a time when it was next to an impossibility to pursuade the leading stars and combinations to come here. How well he has succeeded may be readily seen by the great number of first-class attractions presented here during his tenure, and it is to be hoped that under the new administration we may be so well favored. Mr. Rial will begin the new season with Leonard Grover's Our Boarding-House comb., commencing the 1st, for three nights, with the promise of bringing in our old friends, Robson and Crane, before long.

Cincinnati, O.

APRIL 27.

GRAND OPERA HOUSE.—The engagement of Denman Thompson has been a very successful one. The house has been crowded at every performance. He could have remained another week to increased business. Den Thompson is a great artist, and richly deserves the success he is meeting, and he will find favor wherever he goes. The company supporting him is a well balanced one. Walter Gale as Dolby, gave a fine picture of an English "toff." The Roun ly of Ignatius Martinetti was good, but Harry Wilson's Cy Prime takes the cake. To-morrow night Clara Morris in Article 47, a play which has been much altered and changed since last performed here. She met with great success in Louisville and Chicago. Her advent here will be hailed with pleasure. On Thursday evening Camille will be presented, and on Friday evening the play will be Miss Multon. At Wednesday matinee and Saturday night James F. Wheelock appears as Enoch Arden. Lester Wallack will follow Clara Morris for one week, beginning May 5, under the management of J. H. Haverly.

PIKE'S OPERA HOUSE.—Ford's company will appear at this place this week in the rage of the season. Following is the cast: Sir Joseph Porter, Harry Raintorth; Captain Corcoran, Stuart Harold; Ralph Rackstraw, Edwin McCollin; Dick Deadeye, Joseph S. Greensfeld; Bill Bobstay, Carl Ahrendt; Tommy Tucker, Willie Oliver; Jack Ratlin, Joseph A. Oliver; Bob Becket, Joe Hurdle; Tom Bowline, John Hobbs; Josephine, the Captain's daughter, Miss M. Rochel; Little Buttercup, Sybella Meyer; Hebe, Miss H. Stuart; Aunt Ophelia, Miss H. Oliver. John T. Ford, who is pilot of the Pinafore, informs me that he has made several changes in the company since he was last here, and that he now has the finest troupe on the road.

HEUCK'S OPERA HOUSE.—Dominick Murray closes a very successful engagement, both artistically and pecuniarily, with the performance of this afternoon and evening. Monte Cristo is the attraction. Dominick Murray is regarded here as an actor of great talent. In all of the great scenes of the play he is powerful. The support given by the stock company was excellent. To-morrow evening McDonough and Fulford's comb. make their first appearance in this city, presenting M'liss. The combination includes the favorite actress and vocalist, Annie Pixley, a dashing soubrette from California; J. E. McDonough, J. H. Fitzpatrick, Con S. Murphy, Tom Hind, Robert Fulford, and a host of others. Everything has been done by Manager Douglass to make it a drawing card. Monday week, May 5, Robert McWade and comb.

ITEMS.—Mose Fiske, Billy Gleason, Anna Boyle, W. H. Power are in the city.—William Ashton of this city, is playing in Nick Roberts' troupe in Buffalo.—Manager Miles of the Grand is going to have the largest saloon in the country named after him.—Lina Tettenborn and Mose Fiske gave a performance at Harrison, Ohio, last evening to a well filled house.—John R. Rogers, business manager of the Denman Thompson comb., is in Indianapolis. John is a Cincinnati boy. —Robert Heuck and family arrived home yesterday from Lancaster, Ohio. — Fred Hight, for several seasons the old man of Wood's Theatre co., is traveling in Canada with the E. A. McDowell comb.

Detroit, Mich.

APRIL 27.

The theatrical season is rapidly drawing to a close, and, as Manager Davey's annual benefit occurs the 15th, the present season closes thereabouts. The past week noticed the first performance of "M. Quad's" new play, Yakie, which was put on at the Detroit for three nights and matinee, beginning the 24th inst. Its success is doubtful, as it is unreal, forced, and uninteresting, and the company, with one or two exceptions, are not suited to show up what there might be in it. A synopsis of the plot would hardly be of interest, as it is the old story—"Wronged wife," "Dutch hero," "precocious child," "heavy villian," "redfire," "curtain," etc. In acting the parts of Yakie and Louivisa, Mr. and Mrs. Alf Wyman are capital. The play is well mounted, scenery is first-class, and care in details was taken to insure success; but without alteration and cutting the play will not become a popular one.

This week Detroit's favorite, Mary Anderson, begins her third engagement at the Detroit Opera House, supported by John W. Norton and the company from the Olympic, St. Louis. The plays presented in order are Ingomar, Evadne, Romeo and Juliet, The Hunchback, Ingomar, Lady of Lyons, and Fazio.

John T. Raymond for two nights, beginning the 5th, as Col. Sellers, and next night Herr Weigel in My Son. The appearance of Raymond in a serious part as that of the father of "My Son Leopold," may be like John Owen's Perkyn Middlewick, the audience not knowing but that it is some burlesque, and spoiling its most pathetic scenes by laughter.

Tony Denier's Humpty Dumpty and Adams for three nights, beginning 8th; 15th, Manager Davey's annual benefit. Brutus by John McCullough and company will constitute the bill.

At Whitney's Remenyi gave a delightful concert, assisted by Mrs. Thurston, soprano, Mr. Bowen, basso, and Mr. Dulcken, pianist, to a fair house, but one that was enthusiastic over his magnificent playing. This week Frank Mayo for two nights; Pauline Markham and co. in Pinafore, 2d and 3d. The entertainment was equal to that of the Saville troupe, and surprised us all. They appeared at the Comique the past week, and this week give Chilperic.

Albany, N. Y.

LELAND OPERA HOUSE.—Salsbury's Troubadours opened here 21st inst., and during a week's stay made some shekels for themselves and furnished an infinite fund of enjoyment to their many auditors. The little farce (which precedes the extravaganza), The Rights of Women, is a charming bit of nonsense, and furnishes Mr. Gourlay with a good opportunity to distinguish himself in a quaint character part of an Irish baronet. He is an excellent comedian and makes a hit in this little sketch. Salsbury's own burletta, The Brook, is the mainstay of the little troupe. It is a clever weaving together of trite sayings and amusing situations, and introduces each performer in his or her own specialty. Nellie McHenry is a gushing blonde; Miss Dingeon is a good singer; Mr. Webster amusing and Mr. Gourlay acceptable. Adele Belgarde opens 28th for three nights and matinee, in Hamlet, Romeo and Rosalind. Janauschek follows.

ITEMS.—Nat Salsbury was prevented, by illness from appearing part of last week, and Fred Maeder, his orchestra leader, took his place acceptably.—Mr. Phelps' letters on old Albany theatres in the Sunday Argus are very interesting.—Eckert, formerly tenor of the Bartley Campbell Pinafore co., and formerly of Albany, returns here soon to take a position in a Pinafore company now organizing.

New Orleans.

APRIL 25.

ACADEMY OF MUSIC.—Sam Colville's troupe of burlesquers began their fourth week on Sunday night, April 20, with the production of Gus Williams' local burlesque, The New Orleans Schooner Pinafore, and Oxygen. On the evening of the 22d Willie Gill was benefited, and for the occasion Piff-Paff and Williams' Pinafore formed the bill. Miss Williams and Billy Cahill, as usual, were the prominent features. To-night Marie Williams receives the first benefit in the Crescent City, and it bids fair to be a monster. She has selected Babes in the Wood and Pinafore, and in conjunction with W. B. Cahill and A. W. Maflin, aided and assisted by the rest of the company, will give the most pleasing performance of the engagement. On Sunday night Gus Williams takes his benefit, and will offer a large bill. On Tuesday evening next Fred Manberrett, the ticket-seller of this house, will receive his annual benefit. The Colville co. kindly volunteer, and will present an attractive programme.

ITEMS.—The season is over, and on the whole it may be characterized as a bad one. The Crescent City, theatrically speaking, is no longer what it was. Scarcely a merchant can be found who can truthfully say he done well during the winter, and no tradesman but that complains of the stringency of the times.—Manager Bidwell of the Academy of Music has cleared about $10,000 on this season. His most remunerative attractions were Lotta, Fanny Davenport and the Colville co.—Sadie Vivian's complimetary testimonial benefit comes off at the St. Charles Theatre on the night of May 2 Frou-Frou with amateur cast.

Louisville, Ky.

MACAULEY'S THEATRE.—The Ward-Barrymoore comb. closed a week's engagement April 26. Business fair. However, an increase in attendance was noticeable each succeeding night. This comb. is worthy of liberal patronage, and it is not very creditable to our theatre-goers that it did not meet with public favor. The company is composed of the better parts of the two Diplomacy companies that consolidated here. Booked May 1, 2 and 3: Wetherell's Operatta, The Admiral's Daughter. Week of May 5: Mr. Schmidt, the young Louisville Tragedian.

OPERA HOUSE.—Harry J. Shannon, the Boy Orator, succeeded in drawing large audiences during his three nights' engagement at this house. He is truly a marvel in his line. He is to be taken to California by a Louisville gentleman, a contract having just been closed. Announcements: Week of May 5, Annie Pixley in M'liss.

MASONIC TEMPLE.—Booked May 9 and 10, Blind Tom.

ITEM.—It has often been remarked by managers of dramatic combinations—and truthfully too—that Louisville patronizes legitimate shows less than any other city of its size in the Union. This is not speaking very highly of the tastes of our theatre-going people, but it is nevertheless the facts of the case. Let a minstrel or circus party come, and jammed houses are sure to be the result, while a really worthy combination must play to empty seats.

Newark, N. J.

NEWARK OPERA HOUSE.—On Friday and Saturday evenings, May 9 and 10, the full company from the Union Square Theatre, New York, will appear in The Banker's Daughter, and give it with precisely the same cast, costumes and accessories as it is now being given in the Metropolis. On this occasion the new drop-curtain of the theatre will be used, and the 240 orchestra chairs will be increased to 400. May 7 and 8, Pinafore, W. J. Hill of New York as Ralph, and Carrie Headley as Josephine, preceded by A Happy Pair by Minnie Mason and A. P. Wentworth, 9th and 10th. On 26th, matinee and evening, Apollo Boys' Pinafore co. to fair sized audiences. Our people prefer ladies in boys' dress to boys in ladies' garments. The performance was bad.

GRAND OPERA HOUSE.—May 9, Wilhelmj concert. Hess English Opera troupe have applied for dates.

ITEM.—Why don't some one bring out Pinafore with an Irish Admiral, a Dutch Captain, and a Moke Deadeye? It would be a change.

Jersey City.

TABERNACLE.—Monday, 20th, a large and brilliant audience assembled at Miss Kellogg's concert, the proceeds of which she gave to George Colby, her musical director. The prima-donna was in excellent voice, and received an enthusiastic reception. She was assisted by Messrs. Fritsch, Stoddard, Pease, and Mrs. Isabelle Palmer-Fassett, a pleasing contralto; Mathilde Tonde, violiniste, and Mlle. Caterina Marco (daughter of the late Mark Smith), who was chiefly remarkable for her decollete dress, that was cut so low as to excite general comment. Talmage lectured 22d to large house. April 29, Philharmonic concert. May 1, Wilhelmj.

OPERA HOUSE.—Last week Marie Zoe appeared to light business, supported by a wretched co. This week: 28th and 29th, Nickle the Magician; 30th and May 1, John DeBonay, in Ticket-of-Leave Man; May 2 and 3, Young Apollo Club in Pinafore. Ahead: May 5 to 17 (probably), Dick Ralph; 12th to 17th, Mother Goose co.

Pittsburg, Pa.

OPERA HOUSE.—Jane Coombs and co. played Engaged during the past week to good business. The company as a whole will not bear comparison with Abbey's company, which produced the same play here a short time ago. This week, Rice's Evangeline comb. holds the boards, producing Evangeline, Conrad the Corsair, and Pinafore. On Wednesday afternoon (30th) the veteran, Dr. James L. Thayer, will be tendered a benefit, on which occasion Conrad the Corsair will be given, by the Evangeline party. Last week was the last of the regular season at this house.

LIBRARY HALL.—Owing to large business Carncross' Minstrels will remain at this house another week, playing five nights. On the off night, Thursday (May 1) they will play in Washington, Pennsylvania. Theo. Tilton lectures 1st.

ITEMS.—At the matinee Saturday 26th, Estelle Clayton, playing the part of Minnie, in Engaged, was taken sick just after the second act, and Miss Wilson was obliged to read the remainder of her part. She recovered in time to leave the city with her company.—The Elks held a social session on the evening of the 27th. The entertainment was much enjoyed by the large company present.—Harry Ellsler, manager of the Ellsler Pinafore co., spent yesterday afternoon and last night (27th) in this city. He reports business good, and says he is rehearsing Trial by Jury, which he will probably produce here shortly. In the meantime he will pilot Carncross' Minstrels through the oil country.

St. Louis.

OLYMPIC.—Billy Emerson's Minstrels, a better company than which has never visited St. Louis, drew good audiences every night during the past week. The singing was most excellent, the dancing fine, and the acting simply unequaled. All the specialty acts were of the very highest order, the "Big 4" being enthusiastically received each night. St. Louis has never laughed so often or so heartily in many a day. Next week the Wardle and Barrymore Diplomacy party return. On Saturday night the treasurer of this theatre, George Heuer, as fine and honest a fellow as ever adorned a box-office, will take a benefit, Lemons being announced for the performance and the Barrymore company the representatives.

DEBAR'S.—Frank I. Frayne, like Buffalo Bill, will fill the gallery and family circle of almost any theatre. Frayne has done so the past week. His shooting was the feature, of course, and it passed off without accident. Next week Prof. Waldauer's amateur opera co., composed of local musicians and vocalists. Society will give them a liberal attendance, bouquets, applause, etc.

ITEMS.—The Theatre Comique passes into the hands of a new manager next week. Who he is, is not definitely known.

Syracuse, N. Y.

WIETING OPERA HOUSE.—The last week opened with John T. Raymond in My Son, followed Wednesday night by Col. Sellers. Raymond played both nights to small houses. Weathersby's Froliques gave one of the best entertainments of their kind Friday evening in Hobbies. Saturday evening they gave The Ramblers. The following is a memorandum of entertainments to be given at the Wieting Opera House during the next four weeks: Tuesday evening, April 29, Janauschek will appear in the play of Mother and Son, and on the evening following in Mary Stuart. Tuesday evening, 6th, Robson and Crane as the two Dromios in The Comedy of Errors. 7th, John McCullough in King Lear, Thursday evening Julius Cæsar. 9th, Adele Belgarde as Hamlet and 10th as Romeo; 13th, Lotta in The Little Grasshopper; 30th, Tony Pastor will present His Mud Scow Pinafore.

DRAMA IN THE STATES.

[CONTINUED FROM SECOND PAGE]

Providence, R. I.

OPERA HOUSE.—Tony Pastor and co., 25th and 26th, were greeted by immense audiences. They gave their usual fine entertainment, closing Saturday evening with the burlesque Pinafore. 30th and 31st, the Wilkinsons in Uncle Tom's Cabin. May 1 and 2, we welcome once more the fine company of the Boston Museum in My Son, with William Warren as Herr Weigel.

LOW'S OPERA HOUSE.—If one is to judge of Whims by the manner it was presented by Stanley McKenna's company last week, it is most certainly a wretched failure, and I do not see the need of an injunction prohibiting others playing the piece. The public would settle that very much as they did here, by staying away. This week for four nights we have Henri Laurent, Blanche Corelli and co. in Pinafore and Trial by Jury. Pinafore has struck here pretty often of late, but I predict the best of success for Laurent's co.

ITEM.—I had the pleasure of shaking hands with H. C. Husted to-day. He is in town arranging for Modjeska's appearance.

Columbus, O.

OPERA HOUSE.—The sterling tragedian, John McCullough, was here 23d and 24th, and with an excellent support presented Othello and Richard to good houses. Chas. Barron, the favorite Boston actor, was very creditable as Iago and Richmond. Emma Stockman was especially charming as Desdemona. The engagement was one of the most successful of the season, and would have given perfect satisfaction but for the wretchedly inadequate scenery. The Holman Opera troupe gave us our first dose, professionally, of Pinafore, 25th, and at matinee 26th. Sallie Holman was charming as Josephine, and her sister Julia was pleasing as Hebe. Alf Holman's Sir Joseph was fair. J. T. Dalton as Captain Corcoran burlesqued the part with bad effect. Allan Halford did not make as much of Dick Deadeye as could have been done, while more was to be expected of Mrs. M. A. Bradshaw's Aunty Petite. The Rackstraw of Brookhouse Bowler was good, he possessing a strong tenor voice, although he is rather robust for the part. The concertina solo by Howard Clifton (Bill Bobstay), and "La Marsellaise" as presented by Joseph Brandist (Tom Bowline), well rendered and received much applause. Probably the most taking thing of the evening was the song, "Nancy Lee," as sung by William Redstone (Bob Beckett). The Little Buttercup of Blanche Bradshaw was very good. The company gives a sacred concert Sunday eve, 27th, and go from here on a tour of Ohio, towns. The Chimes of Normandy was very nicely rendered 26th, by the troupe. W. A. Gillette, formerly stage manager for John T. Raymond, and for two years a star member of Macauley's Cincinnati co., will appear May 2 and 3 in a new and original comedy, entitled The Professor. As the affair is under the direction of Manager Morris, something good may be expected. Frank Mayo will be here 10th.

ITEMS.—George Holman says his troupe has been doing a good business with Pinafore South, in spite of the Dramatic News' critic's reports to the contrary.—S. H. Josephs, "advance" of Great London Circus, was here with special advertising car 26th, arranging for an appearance, 19th.—The many friends of Mary Beebe are pleased to learn of her success in opera in Boston. This is Miss Beebe's old home.

Indianapolis, Ind.

OPERA HOUSE.—Roltair the Magician occupied the house the past week. It was the usual "Fakir" snap—prizes given away, none of which were "capped" out, all on the "dead square," so says the management. I am not prepared to say whether everything was on the "dead level" or not, but as to his efforts as a magician, I am of the same opinion as many others—that they were but efforts, with but little gratifying results. His card tricks are based on two simple tricks that are well known to every cross-road shark in the country—i. e., shifting the cut and palming out. Houses light during the week. Den Thompson opens next week; the M'liss comb. the 12th. John Rodgers has severed his connection with the Dickson party, and will hereafter represent the interests of Den Thompson.

Hartford, Conn.

ROBERTS' OPERA HOUSE.—Business, with the exception of Tuesday night, was light—very light. Joe Proctor, on Monday, gave a good rendering of Nick of the Woods, but it wouldn't draw, and did not pay. On Tuesday Tony Pastor took them all in, and left the boys stripped for the rest of the week. His company is A1, and he deserves the patronage he receives. Wednesday night the Knights gave Otto. The piece was well put on with good support, and deserved much better business than it received. Mrs. Knight was the only one on the stage who seemed to feel no depression of spirits from the light house. She was as jolly as ever. Friday we had Len Bryant's Louisiana Minstrels. They gave a good performance, and will rate among our first-class minstrel troupes. Henderson's Standard Opera co. (Monday) in Pinafore, and Dollie Bidwell (Tuesday) in Only a Farmer's Daughter.

NEW NATIONAL.—We had Chilperic with a cold, and pretty much all of the characters were in the same fix. Miss Nelson was deserving of great praise for not refusing, as most singers would have done, to attempt the part. For several nights she could hardly speak. Her rendering of the part is very fair, but might be improved in spirit and life. Miss Rigby's Frediglonda was excellent. The rest of the characters were very well sustained. This week we have Ben Cotton in a drama written for him, called Faithful Bob, in which he is supported by his wife and eight-year-old daughter, Idalene, who is said to be a prodigy. Lillie Howard comes back after an absence of nearly five months. Jennie Warner is announced, as are Favor and Shields, the Suydam Bros., and John M. Turner. Departures: Miss Sydney Nelson rests one week, opening May 5 in New Haven; Lulu Rigby returns to Providence; the Clinetop Sisters go to Volks Theatre, Brooklyn; Fanny Lucille and Pell and Lewis go to the Boylston Museum, Boston, and the Sparks Bros., to Waldman's, Newark. The latter gentlemen had a benefit on Friday evening, and were assisted by some local talent. Louis DeMar has concluded an engagement for one year with Hopkins, Morrow and company, and will probably do something in the burlesque way.

Buffalo, N. Y.

ACADEMY OF MUSIC.—Frank Mayo finished a fairly successful engagement at the Academy, Saturday. Robson and Crane opened Monday night in that funny play of Joseph Bradford's, entitled Our Bachelors, which will be repeated Tuesday, and for the balance of the week, Shakespeare's Comedy of Errors. The indications are that the houses will be good. For the following week, Monday and Tuesday evenings, Rice's Evangeline troupe hold the boards.

Milwaukee, Wis.

APRIL 26.

GRAND OPERA HOUSE.—The advent of Pinafore was looked forward to by the public as something very rare. On the 21st she anchored here, manned by the famous Rice's Evangeline troupe. They did not have their "sea legs" on, and, consequently, were completely "off." The house was packed every night for four nights, best "run" of anything during the past winter, but about the poorest show we ever witnessed. Evangeline and Conrad are much better adapted to this company, and gave better satisfaction. Maggie Mitchell, supported well, appeared in Pearl of Savoy, 25th; Lorle, 26th, to light houses, not to be compared with what she deserves. Appears at Hooley's, Chicago, 28th, for two weeks. Manager Marsh feels very sore over the failure of his benefit, tendered by the—Lord knows who—on the 19th at the Academy of Music—the Tennesseeans failing to attract any attention whatever, and hardly a handful of people in the house. Too bad! Try again; you may fare as well next time.

Selma, Ala.

OPERA HOUSE.—The event of the season was the excellent production of Pinafore by local talent in this city on 25th, and repeated by request on 28th, to immense houses on both occasions. The cast and chorus were carefully selected and well trained, under the skillful management of Mrs. W. Brooks, and Messrs. Alexander and Edward Bloch, who deserve especial praise for their zeal and enterprise. Messrs. R. M. Nelson as Sir Joseph, and Harry W. Bill as Captain Corcoran, enunciated their respective parts with perfect purity and clearness, and displayed excellent Thespian ability. Mr. L. B. Schofield was admirable as Ralph, and Mr. Wertheimer an immense Dick Deadeye. Maggie Stilt looked piquant as Josephine, and was all that could be desired. Miss McCord as Buttercup was most acceptable and was frequently encored, and the Hebe of Clara Peacock was a finely executed picture. Her voice is very sweet. All the ladies in the cast sang excellently, and were the recipients of many floral tributes. The Mendelssohn Quintet club of Boston concertized 23d to good business, undor the auspices of the Y. M. C. A., the latter receiving 50 per cent. of the proceeds. Messrs. Louis Gerstman and Edward Bloch will manage the Opera House next season.

Toledo, O.

WHEELER'S OPERA HOUSE.—Remenyi and co. appeared 21st to fair house. Bob Ingersoll ("Heaven and Hell") 23d to packed house. Gotthold & Rial's Uncle Tom's Cabin co., 24th, 25th, 26th, and matinee, to good business. Frank Mayo is billed for May 1; Dickie Lingard and co., 2d and 3d.

Toronto, Ont.

GRAND OPERA HOUSE.—Janauschek appeared for three nights and matinee presenting Mary Stuart, Mother and Son and Deborah the Jewess, and succeeded in drawing good audiences. She was supported by E. F. Thorne and a fair company. April 28th, for three nights and matinee, John T. Raymond; May 1, for three nights and matinee, John McCullough; 5th, Mary Anderson, supported by John W. Norton, will remain one week. Levy, the cornet-player, is underlined to appear shortly in concert.

ROYAL OPERA HOUSE.—Occupied for the last three nights and matinee by Tony Denier's Humpty Dumpty troupe. Good house first night, but fell off Friday and Saturday. The company is very good, and should have been better patronized. Nothing is announced as yet for next week, but I hear we are to have a Red Stocking Female Minstrel co. I hope, for the sake of the new manager of this house, that the statement is false, for it has suffered enough this season with such entertainments, no less than four blonde troupes having appeared here already, one of them being so bad that the newspapers called upon the police to put a stop to such performances. I hope Manager Keiro will "skip" such parties, for the house is better closed, than open with such people.

Ottawa, Can.

Another week has closed and left with our show-going people most pleasant memories. That talented actor, Geo. F. Rowe, with E. A. McDowell's new company, opened on 25th, to $465, in Gilbert's Engaged. On 26th, Little Em'ly drew a large matinee, and at night, under the distinguished patronage of the Marquis of Lorne and H. R. H. the Princess Louise, by special request Engaged was again put on, and drew the largest Saturday night house we have ever had. Our city papers and people have gone into ecstacies over Engaged. Every member of the company was excellent, and gave Mr. Rowe that support so requisite for its success. The audiences were not only large, but appreciative; not a point was lost, and at the close of every act the whole company was recalled. The Marquis and Princess flatteringly complimented Mr. Rowe and Mr. McDowell on the deserved success they had met with. The company go to Montreal for one week. Mr. McDowell will remodel his company, and adds that clever little actress, Katie Putman, to his list, and goes to Manitoba for a short season. It is quite possible that he may give them Pinafore, for the company is possessed of more than ordinary musical abilities.

The correspondent of the Dramatic News, referring to matters about this company, did them a great injustice in a recent report. Drunken bar-room gossips are not to be relied upon, and before rushing into print sapient reports, they should analyze their effusions. One good point, however, crops out here: Mr. McDowell and Mr. Arnold, the parties struck at, on the strength of a drunken man's statement, are too well known to be injured by such malignity. The only effect of such acts, is the rendering of the paper publishing them unreliable and despised by all known honorable men in the profession. Dates ahead: May 5 and 6, the Williamsons; 12th and 13th, Collier's Celebrated Case; 15th, the great Levy; 16th and 17th, Rice's Evangeline; 19th and 20th, Cool Burgess and the Spauldings; 31st, Tony Pastor.

Miscellaneous.

ERIE, PA.—Park Opera House: Eliza Weathersby's Froliques with Nat Goodwin, Jr., in Hobbies, came 24th to fair business, followed 26th by Annie Pixley, supported by McDonough and Fulford's comb., in M'liss, to good business. Annie Pixley is a gifted artist, and her portrayal of M'liss gave excellent satisfaction, while J. E. McDonough enacted Yuba Bill in fine style. John McCullough, supported by Charles Barron, in Richard III., came 29th. Manager Coughey announces the following companies booked: Kate Claxton and co., in A Double Marriage, 21st; John T. Raymond and co. in My Son, June 14, and Frank Mayo, date not known.

READING, PA.—Academy of Music: The Gilmore Band came 21st to a big house. Mordaunt-Evans comb. in Engaged, 25th, to good house. Frank Mordaunt as Cheviot Hill was fine. Mr. Evans, Mabel Evans, Angie Griffiths, in fact the whole company were up to the standard. Edward A. Berg will give one of his grand concerts to-night (29th), assisted by Wilhelmj, Arbuckle and Amanda Carlson, soprano, late of the Mishler Swedish Lady Quartette. Keystone Opera House: Munroe's Minstrels will give an entertainment 30th. The Lilliputian Opera co. and Emerson's Minstrels will soon appear.

PORTLAND, ME.—Theatre: During the week the house has been given up to the preparation of Civil War. Orrin Richards, from the Howard, Boston, has been working upon the scenery, and is to turn out an entire new set for each act. The scenes are laid at the White Mountains, in New York, and Washington. Messrs. Chesleigh McManus, Parks and Curtis, Misses Pennoyer, Bradley and Wakeman are included in the company. Music Hall: Stanley McKenna's co. in Whims 29th, 30th, and May 1. Item: Mr. Chas. Furbish is in town.

NEW HAVEN, CONN.—On 21st, Tony Pastor and co. filled Music Hall to overflowing. 24th, 25th and 26th, Dollie Bidwell, with Myers' comb., in Only a Farmer's Daughter, to light attendance. At the Opera House, 22d, the Knights in Otto. 26th, Bryants' Minstrels. Billed: Music Hall, 2d, 3d, Jarrett & Palmer's Uncle Tom co. Opera House, April 29, 30, May 1, Belshazzar; 5th, Marie Gordon in That Lass o'Lowrie's; 6th and 7th, Pinafore, by Phila. Church Choir co.; 10th, Boston Museum co. in My Son; 11th, Modjeska.

PORTSMOUTH, N. H.—The Williamsons in Struck Oil, April 23, to a poor house. April 27, Rev. Henry Morgan of Boston, the sensational preacher, in a lecture on "Rambles at Midnight thro' Boston," together with a sacred concert, by Misses Terese Adams, Fanny Bothamly and the boy soprano, Merrill of Boston. Gilder and Lee, who were announced, cancelled by reason of engagements Saturday, and no R. R. trains Sunday. May 7, Charley Thayer in My Next Door Neighbors. Eliza Weathersby booked for May 26.

LANCASTER, PA.—Opera House: Gilmore's Band on the 23d, drew a fair sized audience. 25th, Robert McWade in Rip Van Winkle. Robert McWade's acting was excellent, as it always is, but his support was not large enough: the audience was small on account of insufficient advertising. Engaged by the Mordaunt-Evans co., 26th and 28th. Wilhelmj, Miss Carlson, Arbuckle and Berg on the 30th. University Singers of New Orleans May 5. Signor A. Belletti, ventriloquist, at the Y. M. C. A. Hall, May 1 and 2.

CHILLICOTHE, O.—Clough's Opera House: John McCullough, supported by Charles Barron and Davey's stock co., appeared in Richard III., 22d, to a $500 house. The support was worthy of the star. Among those deserving special mention were Chas. Barron, Harry Langdon, John A. Lane, Emma Stockman and H. C. Barton. Ford's Pinafore co., 25th. Route: 20th, Cincinnati, two weeks. Nothing booked at Masonic Hall except local amateurs.

ATLANTA, GA.—A very large audience gathered at De Give's Opera House for the concerts given 21st and matinee 22d by the Mendelssohn Quintette Club, and Mrs. H.M. Knowles, assisted by Mme. Von Der Hoya Schultza, of this city. It is reported that A. Schwab will bring Remenyi, Dulcken and Mrs. Robertson, formerly of our city, about the middle of May, for a Southern concert tour.

ALLENTOWN, PA.—On Sunday, 20th, Gilmore's Band did not come on account of the clergymen sending a petition to Manager Mishler, under whose engagement they were. They will be here in a few weeks. Date not given. Cooper and Bailey's circus and menagerie will be here on May 6. They advertise on an extensive scale. The Mordaunt-Evans Engaged co., on the 30th, under Manager Mishler. Lilliputian Opera co., May 16.

UTICA, N. Y.—Opera House: Closed this week. May 9 and 10, John McCullough with T. W. Davey's comb. in Othello and Richard III.; 8th, Robson and Crane in The Comedy of Errors; 14th, Pinafore by Standard company from New York, finishing course of Utica Mechanics' Association. Tony Pastor 28th. Neil Burgess and Lotta booked. MIRROR on sale at George Stevens' news-room, Columbia and Seneca streets.

NEWPORT, R. I.—Charlotte Thompson, under the management of C. H. Smith of Fall River, Mass., presented Friday evening, April 25, Jane Eyre before a fair audience. The performance was far above the average. April 22, The Newport Dramatic Association presented Caste before a packed house. Coming: Joseph Proctor, under management of J. C. Myers, May 5, in The Jibbenainosay.

MADISON, WIS.—Maggie Mitchell appeared at the Opera House 24th in her emotional play, Lorle. She fully sustained her reputation as one of our first artistes. Her company is an excellent one. Camilla Urso and John T. Raymond in May. Robbins' Circus makes its first start for the season at Janesville, May 3.

KALAMAZOO, MICH.—Dickie Lingard comedy co. come the 29th in Our Wives. Gotthold & Rial's Uncle Tom's Cabin co, appear here May 2 and 3. Denman Thompson in Joshua Whitcomb for benefit of Manager F. B. Whipple, May 10. John T. Raymond as Colonel Sellers, 13th; Tony Denier's Humpty Dumpty troupe, 15th.

NASHVILLE, TENN.—Masonic Theatre: Blind Tom gave three performances April 22 and 23 to good houses. Grand Opera House: Julius Scott, assisted by several prominent amateurs, has a benefit May 2 and 3. Julius Scott is a young actor of great promise.

WHEELING, W. VA.—Opera House: Quite a furore was created among theatre-goers this week, by the appearance of John McCullough for two nights, 25th and 26th, in Othello and Richard. Pinafore by Ford's Opera co. played to fair business. Sells Brothers' Circus billed for May 3.

RICHMOND, VA.—Richmond Theatre: Closed the past week. May 5, 7, and 9, the opera of Cinderella, by amateur and professional talent of this city; 14th and 15th, Criterion Comedy co. Mozart Hall: April 28, Tuck's Concert co.

SAVANNAH, GA.—Nothing of a professional nature this week, 26th.

OUR DRAMATISTS.

A. R. Cazauran.

Mr. Cazauran is a clever man. His bitterest enemies have never denied this. The worst, indeed, that they have ever done has been to qualify the admission by calling him a little too clever—and cleverness is much like gunpowder. An overload is full of dangerous possibilities of reaction. "Possibilities of reaction" is euphonious for the kind of thing that happens when a gun kicks. The subject of this sketch is at present suffering from the reactionary results of five acts and eight tableaux of superfluous cleverness, recently produced under the name of Lost Children at the Union Square Theatre.

Mr. Cazaraun has read the statement of Carlyle that "it is impossible to overrate the stupidity of mankind;" and he has attempted the impossible. As an immediate consequence, he is now of opinon that Mr. Carlyle spoke hastily and without reflection, and also that a blind belief in the idiocy of the American public is a remarkably slight capital for a dramstist to work on.

Mr. Cazauran's reserve fund of cleverness has slopped over dramatically from time to time during the past thirty or forty years. But he first came prominently into notice when he was engaged to do the "adapting" for the Union Square Theatre. It was a remarkably pleasant place for Mr. Cazauran. He was allowed to revel, to dig, to wallow, in French plays like—if he will permit a simile borrowed from his native France—a pig among truffles. There was only one other man in the theatre who understood French, and that man, like the monkey in the fable, did not reveal his accomplishment lest he might be called upon to utilize it. Mr. Cazauran, therefore, had the field to himself—and his French dictionary.

Yes, his French dictionary. For the musical language of his childhood had grown a shade rusty in his memory. His tongue curled more readily around the airy vocabulary of the Bowery than the pure Parisian idiom.

His French, in fact, would have been very fine for a German, or a Prussian, or a Madagascan; but for a professional Frenchman it was just a little shaky.

But whatever fault might be found with his French, Mr. Cazauran's English made up for them. For variegated style, freedom of syntax, and general liveliness, it has never been equalled in the history of dramatic literature.

This was first observed by the New York public when Miss Multon was presented at the Square. When the auditor left the theatre he did not know which to admire the more, Miss Morris' bewildering gymnastics on the emotional system, or Mr Cazauran's astounding performances with the English language.

At first this wonder of free and florid style had upon the public the effect of an aurora borealis of fancy language dancing wildly in the clear sky of ordinary diction—an inexplicable and phenomenal glory, baffling analysis, and calling only for silent admiration.

But after a while, when The Mother's Secret, and The Man of Success, and A Celebrated Case appeared, it began to be suspected that the artist in aurora borealises was not any too strong in his French grammer, and that something faintly resembling his English style had been seen before—in circus posters and patent medicine advertisements.

This suspicion ripened into certainty when Mother and Son and The Banker's Daughter were brought out. Especially in the case of the latter play, where Mr. Cazauran's literature was placed side by side with Bronson Howard's dialogue, the idea was impressed upon people's minds that the lurid halo around Mr. Cazauran's head was not by any means the light of genius.

Yet there still hung about him something of the prestige gained by his earlier feats. He had plenty of friends left to say:

"Cazauran is the American dramatist—the only genuine French one of the lot. Just wait till he gets a chance to show what he can do when he really tries. Look at the plays with which his name is associated already."

These were plays with which the names of Sardou, Nus, Belot, D'Ennery and Cormon were also associated—in a minor capacity.

Well, Mr. Cazauran finally got his show, and when he did, he acted on the assumption that the public for whom he had cooked and recooked during three seasons could no longer tell the taste of good dramas from bad.

That is where Mr. Cazauran's intellect brimmed the bowl—ran over, in fact. The public does not know as much as Mr. Cazauran does—you could not expect it—but it knows just where to invest its dollar and a half in theatrical amusement. And that dollar and a half is not going for a warmed-over French melodrama of the second or third class—not even with all the sauce that Mr. Cazauran ladles out to the newspapers, and the garnishing that Mr. Marston lays on so thickly.

For Lost Children is, so far, the broadest hint that the public has yet received to the effect that Mr. Cazauran considers the said public a fool.

What is Lost Children?

It is not the ingenious mosaic that we were told it was; it is not a beautifully joined combination of all the prettiest bits in French dramatic literature; it is one single play, almost literally translated and pieced out with a couple of very small patches from other pieces.

We said "literally translated." This was an unintentional compliment to the translator, and one which, we regret to say, we are obliged to retract. It is not literally translated; it is rendered into the very queer dialect, on which Mr. Cazauran seems to have a patent, and which is a mixture of that wildly inflated language which, according to certain traditions of the stage, was popular in the Middle Ages, and the terse and direct forms of expression which are popular to-day in the Five Points. In order to induce these two elements to assimilate, the mixture is further warmed up by occasional hot drippings out of the font of American undefiled, a delicate compliment which, coming from a foreigner, ought to be duly appreciated by all natives of this country.

This is the dialogue which Mr. Cazauran puts into the mouths of all his personages—we cannot say characters—alike. Prince or peasant, it makes no difference to him; he has caught the true spirit of republican institutions during his sojourn in the United States, and he labors nobly to do away with the effete old notions of differences of character, quality, and position in dramatic writing, and to reduce all his people to one beautiful level of equality and even identity.

This is Mr. Cazauran's play—a tedious brief tale of two small boys and a bogus Don Cæsar de Bazan—very tragical mirth. It was not a bad play once upon a time; but that was before Mr. Cazauran had written it. At present it is scarcely to be called a play at all. It is a panorama by Mr. Marston, thoroughly well done, and attractive. It is a puppet show by the members of Mr. Palmer's company, done as well as it can be done by good actors who have nothing else to do but to carry picturesque clothes about the stage and keep out of the way of the scenery. It is, finally, a showman's lecture in narrative and dialogue form, by Mr. Cazauran, done very fairly for a foreigner.

And this is what Mr. Cazauran has done with his great opportunity. He has set himself deliberately to work to cater to the weak points of the people—their love of sensational situations, unnatural dialogue, showy scenery—quite forgetting that these various forms of bad taste are rarely united in any one person, and that though the average theatre-goer may be more or less of a fool, yet he is not every separate, distinct and specific variety of fool all at once.

There is only one man who is fatally ignorant, and that is the man who does not know that there is such a thing as knowing too much.

The Time At Hand.

[From the Dramatic News of June 25, 1877.]

An ancient and well-known wit of Daly's company was being bored by a creditor in the Fifth Avenue Hotel for a bill, and the excuse given was that he hadn't been paid his salary.

"Well, when will you settle?" asked the creditor.

"I'll settle when Daly gets that judgment from the Dramatic News."

I'm afraid then, it will be some time if the actor really waits until that period to square up his own debts, for this judgment has been appealed from and will take at least two years to reach the Court of Appeals, where I have every hope of its being set aside and a new trial ordered. Daly's not out of the woods yet!

FISKE—There is a funny anecdote about Mose Fiske's first experience in Cincinnati, twenty years ago. He had just returned from the West Indies, and from the effects of a severe attack of yellow fever and the climate he was as yellow as saffron. He arrived in the night and put up at the Henrie House. In the morning, after waiting at the breakfast table half an hour, and no waiter coming near him, he went to the office and complained to the landlord, who, to his astonishment, informed him that the waiters were obeying orders, and that if he took in people of his color it would kill his hotel. John Bates was sent for, who convinced the landlord that Mose was not a "coon," and quiet was restored.

HILL—J. M. Hill, Den Thompson's manager, has been talking very pertinently to a representative of the Cincinnati Enquirer on the subject of newspaper advertising. "For years past I have expended as high as $30,000 per annum, and I wouldn't and couldn't do it unless it did pay. I find that when you have a really meritorious article to present to the public you never lose a dollar in making the fact known as widely as possible. Newspaper advertising does pay, and handsomely, too, if you have anything that is worth advertising. I say newspaper advertising, for it is the most valuable means of reaching the public. When a man pays five cents for a paper he wants the worth of his money, and he reads all there is in the paper to get it. If he gets something for nothing, he does not value it, and, ninety-nine times out of a hundred, he casts it on the floor without reading it."

Sophie Cruvelli, the prima-donna who married the Baron Vigier in 1855, and now resides at Nice, set fire to her gauzy curtains while lately reading in bed, and $2,000 worth of furniture was burned before the fire could be extinguished. Italian houses generally have rooms bricked at top and bottom and all sides, and are to a great extent fire-proof. The flames did not extend beyond the lady's bed-room.

THE NEW YORK MIRROR.

THE ACCREDITED ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

Published Every Thursday at No. 12 Union Square, New York.

ERNEST HARVIER, - Editor and Proprietor.

SUBSCRIPTION:

Two Dollars and a Half a Year; One Dollar and a Quarter for Six Months.

ADVERTISEMENTS:

General, Per Line, Ten Cents; Professional Cards, Twenty-five Cents Each Insertion: in Advance; Cards Received Up to 1 P. M. Wednesday.

The MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches throughout the country.

NEW YORK, MAY 3, 1879.

Amusements.

OLYMPIC THEATRE—L'Assommoir.
WALLACK'S THEATRE—The Snowball.
BOWERY THEATRE—Adele the Saleslady.
LYCEUM THEATRE—Mastodon Minstrels.
STANDARD THEATRE—H. M. S. Pinafore.
BROADWAY THEATRE—Otto.
GLOBE THEATRE—H. M. S. Pinafore.
PARK THEATRE—Engaged.
FIFTH AVENUE THEATRE—Fatintiza.
NIBLO'S GARDEN THEATRE—Black Crook.
GRAND OPERA HOUSE—Mme. Modjeska.
MADISON SQUARE THEATRE—Aftermath.
TONY PASTOR'S THEATRE—Variety.
HARRY MINER'S THEATRE—Variety.
THEATRE COMIQUE—Variety.
LONDON THEATRE—Variety.
VOLKS GARDEN—Variety.

THE ladies and gentlemen of the Stage must choose between those who, by their fame and work, adorn the Drama, and those who seek to degrade and traduce it. Let them make their choice. They will find below, in parallel columns, the gist of the matter as it is to-day. There can be no trouble in making a selection:

Dion Boucicault,	Josh Hart,
E. A. Sothérn,	Archibald Carlyle Gordon,
Lawrence Barrett,	"Caz,"
W. J. Florence,	Frank Hart,
Fanny Davenport,	"Jim" Meade,
Joseph Jefferson,	Kenworthy Philp,
Mary Anderson,	Patrick J. Stanley McKenna,
Lester Wallack,	Leander Gilman Richardson,
Clara Morris,	Franklin File,
Sara Jewett,	Laura,
Frank Mayo,	Starr Morrissey,
Doud Byron,	Jac. Aberle.
Agnes Robertson,	
Augustin Daly,	
Col. Mapleson,	
Henry Abbey,	
Frank Chanfrau.	
Harrigan and Hart,	
Barton & Hill,	
Mrs. John Drew,	
J. H. Haverly,	
Charles E. Locke,	
R. M. Hooley,	
Poole and Donnelly,	
And reputable people generally.	

"Affirmed with Costs."

THE MIRROR has cause to congratulate the Profession on a signal if not unexpected triumph. The Court of Appeals, the highest judicial authority in this State, on Friday last rendered a decision in the suit of AUGUSTIN DALY against the Dramatic News, affirming the decision of the lower court in favor of Mr. DALY, and compelling BYRNE to pay the full costs of the action. The exultation we feel at the result arises not from any mean satisfaction at the downfall of a man whose hostility to this paper has been so bitter and unfair, but from the lasting good which will accrue to the Profession and the great gain achieved by THE MIRROR in its fight against all who menace the Stage with unjust attacks.

When Mr. DALY was manager of the Fifth Avenue Theatre, the Dramatic News assailed him in all his relations as a man and as a manager. Mr. DALY did not rest easy under these aspersions, but straightway brought suit against the offender. From the moment he took that step his fight became the fight of every decent man and woman connected with the American Stage. For it meant briefly that actors and managers had the same rights to fair treatment as are enjoyed by other people, and that as far as Mr. DALY's rights were concerned, he meant to uphold them.

The case came up in the Trial Term of the Superior Court, before a jury, with GILBERT M. SPEIR as Judge. It was patiently heard. Abundant evidence was given, and from it it appeared that an agent or a solicitor or something of the sort, of the Dramatic News, had besought from Mr. DALY, through his business manager, an advertisement. That Mr. DALY had refused. That he had been assailed and his ownership in the play of Pique questioned. When Mr. BYRNE (he is editor of the Dramatic News) was called upon to substantiate the charges he had made against Mr. DALY, he failed to do so. He conceded that they could not be sustained. The jury listened to all this, and returned a verdict for Mr. DALY for $2,363.63. A judgment to that amount was recorded, and BYRNE was called upon to pay, He did not pay, and then it was that Mr. DALY caused him to be placed "on the limits" as a wanton and convicted libeler.

Time passed, and Mr. BYRNE appealed. But Mr. DALY remained steadfast. The appeal was heard. The most learned jurists in the State passed anew upon the case of the plucky manager against the man who had so shamefully assailed him, and last week the final and irrevocable decision was reached: "Judgment affirmed with costs."

During all this time Mr. DALY has waited patiently for the vindication of the courts, and he has got it. On the very night that the decision was proclaimed, the play of Pique was performed to an audience overwhelming in numbers and enthusiam, and simultaneously with his legal triumph, Mr. DALY emerges again as a manager, enjoying his full share of public confidenc eand with brilliant prospects as a manager.

We have no words of sympathy for BYRNE to-day. We have no feelings but those of contempt for the man who, to gratify his own ends, deliberately assailed a manager who had done so much for the Stage, and worked so hard in the cause and interest of Dramatic Art. Branded for the rest of his life as a libeler, with a penalty recorded which it will be difficult to pay, he begins to-day a new course—which is downward.

Show us an actor or a manager who entertains toward him or his paper a lingering sentiment of gratitude, of kindness, of esteem, or of respect! There is none.

Already the Stage has found a new organ, and many who three months ago would have propitiated the News, now stand aloof. They do well.

There are three reasons why the Profession can no longer sustain the News. We will give them.

It cannot sustain as its chosen representative a paper that has proved recreant to its interest, for the charges of libel and blackmail stand proved and attested, not by a business rival, but by the highest Appelate Court in the State.

The Profession cannot go on furnishing the meansfor the News to continue the libeling of its members, for if it does, it becomes accessory to the libel and a party to teh wrong. Until the full amount of Mr. DALY's judgment is paid, every dollar that any actor or manager pays to the News is paid indirectly to Mr. DALY. Then, indeed, would a degrading spectacle be presented to the world of a profession voluntarily contributing its own resources to enable a paper to pay the penalty of assailing it.

There is lying in a jail in Texas to-day an assassin who killed in cold blood a big-hearted, open-handed American actor. Money is needed to secure his conviction. There are subscriptions going on to provide means for the support and sustenanee of two hundred widows and orphans of American actors who are destitute. There is no money for these. There are hard-working actors seeking from opulent managers the just dues for their work.

Shall it be said that the Profession which needs money for these objects and appeals to the outside public to help it, can waste its scant resources in contributing to pay off a debt incurred as this one has been?

We think not. We hope not. There will be a chance to see.

THE MIRROR has been hitherto regarded as a paper which reflects the doings and aims of the Profession. From to-day it becomes the ONLY one to which actors and managers can consistently give their support. It salutes Mr. DALY in his triumph, which is Profession's triumph, and it records another substantial advance toward its great aim—the downfall of the blackguards and pretenders who have so long preyed on its vitals.

Hands Off.

On Thursday last, CHARLES R. GARDINER started for San Francisco on a flying trip which is to last three weeks. A little later, on the same day, there appeared in one of the papers here—it is not necessary to specify which—a series of wanton, lying statements to the effect that he was a fugitive, had "given up" his business, with other preposterous assertions of like nature.

Now THE MIRROR holds neither GARDINER nor any of the dramatic agents in any very special regard, for it believes that the Stage would be better, healthier and more prosperous to-day if actors and managers could deal directly with each other without the intervention of middle-men or go-betweens. It believes more in the stability of contracts made by principals than those made by agents, and must regard the profits of the very estimable gentlemen who constitute "our agents" as just so much withdrawn from the just earnings of our actors and actresses.

Now whether dramatic agents are, or are not, desirable figures in the amusement world, they exist nevertheless, and the fact that Mr. GARDINER is, just now, the chief among them, is reason enough that THE MIRROR's objection is strongest against him.

But we believe that any man, whether he be the most influentual dramatic agent in the land or the humblest applicant on his books, is entitled to one thing—and that is, fair dealing and fair play; and we think it the cowardice of a cuckold to assail any man when absence makes him helpless to reply, and where falsehood is the one weapon brought against him.

Just one year ago to-day, CHARLES R. GARDINER opened a Dramatic Agency in New York. Without capital, without credit, and almost without patrons, he embarked in a business already overcrowded with competitors. By hard work he has gradually founded an extensive business enterprise, and is to-day assuredly the foremost theatrical agent in this country. As the representative of such men as HAVERLY, MILES, LOCKE, SPAULDING, STETSON and BIDWELL, he controls the best share of the responsible business of the country.

If all that is said of GARDINER is true, it would be a disgrace to allow him to remain in his present position. If it is false, it is a monumental outrage that the money of hard-working actors and actresses should go to support an organ that so villainously assails one of the most representative men of the Stage. There can be no way out of the dilemma. Either the Dramatic Profession of America is tolerating a man whom any decent profession would repudiate, or it is suffering an organ devoted to blackguardisin and vituperation to feed upon its vitals.

With GARDINER in his private relations, THE MIRROR has nothing to do. It knows him only as an adroit, hard-working man of business, who does not carouse in the taverns of the "Plaza," or make merry with thieves and adventurers while those who engage him are toiling in the box-office or on the stage.

THE MIRROR thinks it is time the Dramatic profession should know the "true inwardness" of this war on GARDINER; that it should learn through these columns, which are untrammeled by the influence of JOSH HART or such like worthies, the whole truth concerning the man to whom prosperity has come as if by magic.

And when the profession knows the real cause of the opposition to him, the Stage will be relieved of the stigma of supporting a man seemingly unworthy, and of tolerating in its midst a pack of shameless traducers, knaves and frauds.

Within the same week that GARDINER came to New York, the Pennsylvania railroad brought over (on a free pass) a very noisy parasite, whose first act on reaching the town was to "mouth" his hostility to GARDINER. "I will drive him out of the business" he said, "and I've got the paper to do it!"

As the Police Gazette was not at that time in the market, and as the Owl no longer screeched, the boast of the hostile parasite seemed slightly indiscreet. But it turned out finally that he did have a "paper," on the editor of which he seemed to hold a first mortgage. "I own him," he remarked casually, "body and soul; he'll do as I tell him, or I'll break his d——d neck!"

As the hostile parasite is a man of his word, and as the editor's neck is still in good condition, we feel justified in presuming that his mortgage has not been foreclosed, and, moreover, that he has the paper "solid."

How far he has succeeded in his crusade is a mooted question, but the opposition of the paper and its mortgaged editor seems to have "made" GARDINER; and so far from "driving him out," has brought him further in—we might say, to the front.

Let the men of the Stage who wish to know the truth, inquire who was JOHN P. AHERN'S chief "capper," and who was at one time the greatest faro "skin" in Philadelphia. Let them learn what part he played in the "Life of an Actress," one of the noblest and fullsouled women who ever trod the American Stage, or brought laurels to the footlights and myrtle and ashes to a player's grave. Let them adjust a new code of morality that will allow no leeway for player's laches, but plenty for the crimes of the traducers. But let them exact, above and beyond that, that the tactics of "faro-cappers" shall have no foothold on the Stage, lest the methods of honest men and decent women be crowded out entirely.

The Stage resents the attempt of men like these to force upon it the standard of morality prevalent at Sing Sing or Moyamensing, or to have its rewards gambled away in dens or "dives."

AUGUSTIN DALY grasped the situation when he heard that a fellow about New York was going to "put him out of town." He put the offenders "on the limits" here, and was not thereafter molested. Had GARDINER pursued the same course, the provinces would not to-day be threatened by the possible incursion of one of the most shameless and audacious of the many frauds who have ever disgraced even a Philadelphia faro bank.

Very Wide of the Mark.

The dramatic correspondent of THE NEW YORK MIRROR in this city is Miss GUSSIE DE FORREST, the leading lady of the California Theatre. No wonder, then, all the latest criticisms that paper are most friendly to the California Theatre—but is it just? Is it right for any actor or actress to become correspondent of dramatic papers? Will it not make them partial to their own theatre and friends? It seems THE MIRROR man in New York might have secured a correspondent out of the profession much easier than to cater to one theatre entirely—mais c'est sou affaire.

The above notice is taken from the San Francisco correspondent of the Philadelphia Musical and Dramatic Mirror of last week. It is but one of the many silly slanders which employes of Mr. JOSH HART'S variety organ seek to disseminate. Miss GUSSIE DE FORREST is not our San Francisco correspondent, and never has been. She has never written a line for this paper. Our representative in San Francisco is one of the best-known journalists in this country, and assuredly the best informed writer on dramatic subjects on the Pacific slope. The writer of the paragraph in the Philadelphia paper sent to this office a couple of weeks ago, a telegram to this effect:

Paper immense! You will get away with Byrne in your fight! MIRROR selling well here! Do you want a correspondent?

He received the following answer by telegraph:

No! Present correspondent gives entire satisfaction.

It is probably no more than an oversight that the owners of our Philadelphia cotemperary, who are very estimable gentlemen, permitted their putative "representative" in San Francisco to smuggle into his letter this extraordinary falsehood. But at all events their editor, who is son of a "chief," should have corrected the offender's grammar—and his French. It is not easy to cater to one theatre "entirely," and obviously "sou affaire" is an innovation. The Philadelphia Mirror should retract the untrue statement of its San Francisco photo-correspondent concerning Miss DE FORREST.

PERSONAL.

JEWETT—Sara Jewett's admiration for horses may yet lead her to assume the role of Mazeppa.

RAYMOND—It is probable that Col. Sellers will read up on "Fistiana" during his Summer vacation.

HOPPER—De Wolf Hopper, the light comedian of the Criterion company, is six feet three inches in height, and only twenty-two.

GLOVER—Lillie Glover will spend the Summer with her mother at Boston Highlands. She is not yet decided what she shall do next season.

BEHRMANI—Pauline Behrmani, who sang Hebe at the North Broad Street Theatre, Philadelphia, during the first eight weeks of its run, is lying quite ill at the La Pierre House in that city.

HANLEY—Martin W. Hanley, one of the most popular men in the theatrical business in America, has become identified with Horace Wall's Dramatic Agency. Mr. Wall is to be congratulated on the acquisition.

BROWN—In the absence of C. R. Gardiner the management of his dramatic agency has devolved upon W. H. Brown, hitherto his chief clerk. Brown is a very deligent worker and is to be congratulated on his promotion.

GRAY—Manager Gray's benefit at the Grand Opera House, Newark, occurs on May 5. The Philadelphia Church Choir give Pinafore. Nearly all the seats are sold already, which speaks well for Mr. Gray's popularity in Newark.

LEWIS—Miss Catherine Lewis who created so excellent an impression during her playing in the Chimes of Normandy is at liberty to accept engagements. This talented little lady is one of the brighest opera bouffe artists now on the boards.

MAEDER—Gasper Maeder, artist of the Walnut Street Theatre, Philadelphia, is painting a new scene representing Picnic Grounds for Salsbury's Troubadours at the San Francisco Minstrels. Their season begins on the 12th.

POMEROY—Louise Pomeroy denies the report that her company had disbanded. She asserts that she has now assumed the entire management herself, having "discharged her former manager, Mr. Edwards." She reports business in the South very satisfactory.

NUNEZ—J. A. Nunez of Louisville, and manager of Pike's Opera House, Cincinnati, next season, will have the only stock company in the West. Charles Burnham, now managing the Standard Theatre Almost a Life company, will be his business manager.

JEFFERSON—Joe Jefferson's recent engagement at the Broad Street Theatre, Philadelphia, proved the best he has played in that city of late years. The Rivals and The Heir-at-Law were underlined for production, but Rip proved so attractive that the bill was not changed.

TILLOTSON—W. W. Tillotson, the affable business manager of the Park Theatre, has a benefit there to-morrow (Friday) evening, prior to his departure for Boston, whither he goes to assume a similar position at Abbey's New Park Theatre. Mr. Tillotson has arranged a very notable bill of attractions, including the whole of Gilbert's Engaged; Bronson Howard's charming comedietta, Old Love Letters; Ada Cavendish in "The Charge of the Light Brigade," and Miss Sydney Cowell and James Lewis in a popular duet. Mr. Tillotson has gained, by his affability and courage, the good opinion of the patrons of the Park, and a substantial benefit at their hands may be looked for.

PROFESSIONAL DOINGS.

Charles Rockwell remains next season at Wallack's.

Mr. Daly's judgment against Byrne will amount to $3,250.

Ada Cavendish begins her engagement at Wallack's with As You Like It.

Mollie Williams does not join Stanly McKenna's co. as per engagement.

Welch, Rice and Frank Cushman have engaged with Haverly for next year.

Frank V. Hawley, business manager of the Januauschek combination, is in town.

Fanny Davenport starts for San Francisco to-day. Her sister Blanche goes with her.

Tony Pastor appears at the Grand Opera House with his traveling combination May 5.

Mary Anderson will play no more comedy. She will confine herself to tragedy. A wise resolve.

Charles A. Mendum will leave for Europe in June, in search of novelties for the Arch, Philadelphia.

The salary paid Gus Williams by Sam Colville is $175 a week, not $250 as reported by the Dramatic News.

The Church Choir Pinafore company returns to the Broadway at the conclusion of the Knights' engagement.

Aimee does not open her season at the Park with Mme. Favart as intended, but with The Little Duke.

Lizzie May Ulmer has made a decided hit as Clip in Macauley's play, Uncle Dan'l, in Denver and Salt Lake City.

Hon. M. A. Nevin will begin, in June, the erection of an opera house in Rome, Ga. It will be one of finest in the State.

Sothern opens at the Park, Sept. 8, for eight weeks. He is to appear in a new play, either by W. S. Gilbert or H. J. Byron.

The Philadelphia friends of W. A. Chapman talk of giving him a benefit to commemorate his retirement from the stage.

It is said that Elsie Moore is to appear at the Madison Square Theatre in a new piece, but we have no solid foundation for the report.

Frank and Ever Bennett, Polly Daily, Viola Clifton, Gus Mills, Emerson, Clark, and the Daly Brothers appear at the London next week.

Mrs. Martha Lafitte Johnson has retired from the Philadelphia Sunday Transcript, on which paper she has been engaged as dramatic critic during the last six years.

Major Ferguson, manager of the Baltimore Academy of Music, is endeavoring to get certain leading citizens in Washington to join him in erecting a new opera house in that city.

At the Volk's Garden next week: Coral Lee, T. E. Jackson, Charles and Annie Whiting, Fannie Davenport, Fernando Fleury J. D. Roome, Minnie Clyde, and Ada Forrest appear.

On Monday evening next, Ninon Duclos with a new burlesque organization begins a season of extravagance at Tony Pastor's theatre. Chilperic will be the first opera produced.

Dion Boucicault's California engagement has been prosperous. A personal letter announces that on the first week the total receipts were $12,421, the first matinee of The Shaughraun attracting $1,517.

There is some feeling between Henry Abbey and Lester Wallack on account of the latter's offer to engage Agnes Booth for his theatre next season. Mr. Abbey considers, and not unnaturally, that as Mrs. Booth was under engagement to him, it was unprofessional in a fellow-manager to try to get her away from the Park. Mr. Wallack is silent.

Dillard Ricketts, the owner of the Metropolitan Theatre, Indianapolis, has commissioned a firm of architects in that city to prepare plans for the entire remodeling and refitting of the theatre at a cost of $10,000. When completed it will be opened under entire new management as a first-class theatre. Simon McCarty retains possession until next month's engagements are fulfilled.

Manager T. F. Kelly, of the New National Theatre, Philadelphia, will shortly take a new variety combination on the road. The party will include W. H. Jones, Bob Harrison, Alf. McDowell, Dick Gorman, George Wood, William Harris, Florence Stover, Nellie Rowland and Carrie Lewis. They will open at the Academy of Music, Chicago, May 5, for two weeks, followed by Indianapolis, 19th, one week; Heuck's Opera House, Cincinnati, 29th, one week.

Changes Among the Agents.

Numerous changes among the dramatic agents occur this year. Morris Simmonds, the best known among them, associates with him in partnership Col. T. Allston Brown, and the new firm will occupy offices on Broadway near Eighteenth street, beginning Saturday. Horace Wall remains at his present location. Mart Hanley, formerly manager of Harrigan and Hart, has been with him since last week. C. R. Gardiner has increased his agency by the addition of two new rooms, and now has an entire floor at 12 Union Square. Painters, artisans and paperers are putting the place in readiness for an active Summer campaign. Gardiner will be back from San Francisco May 25. A feature of his office this season will be a large room given up wholly to the convenience of managers.

The Man with the Lantern.

Coming close upon the decision of the Court of Appeals against Byrne, the verdict for $6,000 obtained against the Brooklyn Eagle (the paper which furnishes employment for the Gordon family) must have a very salutary effect. There has been of late great license taken by the press with the names and characters of individuals, and prompt punishment like that recorded last week will have the effect of deterring professional libelers from pursuing unmolested their shameless system of vilification and abuse. Actors and actresses have been the worst sufferers in this matter, and the time seems now at hand when they can get some redress. The profession has borne long enough with the hungry set of cormorants whose system resolves itself into this—a "brace" or a blow. They are now given to understand that their wanton attacks on reputable people will be severely punished, and that they will be fined for any infringement. Another good effect of the recent decisions will be to put a stop to the blackmailing operations which so generally supplement libelous attacks. The fellows with forged confessions, and the thieves and convicts who have been wont to write so glibly of the ladies and gentlemen of the stage, will now feel like deliberating before they make any new attacks, and find prudence (decency would be asking too much) the best policy.

Despite all THE MIRROR's remonstrances Josh Hart seems unwilling to "shake" his Jonah. I could not help pointing out last week the ridiculous statement of his "organ" about the business which he encountered at Tony Pastor's. But some men don't seem to learn by experience, and I see in the News of last week a statement which is simply refreshing. To quote:

> Josh Hart, prior to his recent engagement at Tony Pastor's Theatre, predicted that during his first week, beginning April 7, the house would be found barely large enough to accommodate his patrons, and that in Easter week there would be seen a considerable shrinkage in his nightly receipts. His company opened to one of the most numerous audiences ever seen in that building, and throughout the "worst week of the year" his patronage was literally immense.

I visited the house three times that week, but I failed to witness the "immense patronage." I saw rows of empty seats, but no audiences to speak of. It occurs to me that if Mr. Hart's business was as good as his organ claims, he might have used some of the "immense patronage" to pay up the salaries of his "Chicago" party which stranded in Pittsburg not long ago, and to make good some of the contracts he made with professionals. I have felt sorry for Hart in the great misfortune of his later years—his "Jonah," but it don't seem to me to be the square thing for a manager behind in salaries to needy professionals to have a fellow in his employ prattling about jammed houses when, as everybody knows, Tony Pastor's was empty. It's not right.

Dan Harkins seems in a fair way at last to retrieve himself at the Fifth Avenue. Fatinitza has done better than anything he has had on so far, and it may be good for a long run. Harkins has done his best to make the Fifth Avenue pay, and I should rejoice to see him prosper. He made one very bad mistake in starting, and came near following in the footsteps of poor Hart, but I learn that he sees the error. By the removal of McKenna, and the "dead set" made by Hart's coterie on poor Mackaye at the Madison Square, Harkins is enabled to free himself. The music of Suppe's opera is delightful, and I saw no one who bore better testimony of the fact on the first night than Adah Richmond, who was a rapt listener, and who seemed greatly interested in the success of Hamilton, Miss Winston, and the other members of her own company.

Genevieve Rogers, who is playing Miss Fitzgiggle in Aftermath at the Madison Square, is entirely out of her element in the character. She is essentially an actress of domestic and pathetic roles, and has no aptitude for this one, which is purely comedy. Miss Rogers is an actress whose place is in New York. In one of the resident stock companies she would prove quite an acquisition, and would develop, I am inclined to think, considerable popularity.

I heard a good thing the other day, which might be attributed to any one, but will do best for John Schoeffel, Lotta's manager, and Ed Marble her leading man—believe me. Schoeffel and Marble are forever telling anecdotes, and they are reminiscent ones invariably.

"When we were in Buffalo," Schoeffel began——

"Stop!" said Marble. "You are going to tell the sand-bag joke. Don't you know that that joke was told on the Ark?"

"It's no older than the one you tell about Stuart Robson," said Schoeffel.

"How so?" asked Marble.

"Why," said Schoeffel, "when Noah's family went into the Ark, Noah called Japhet aside, and said to him: 'See here, if you tell that joke about Stuart Robson in this Ark, I'll throw you overboard!'"

Modjeska began an engagement at the Grand Opera House on Monday in Camille, to a very fair house. Performance as usual. Support (except Clements) fair. Clements unqualifiedly bad. Next week Modjeska appears in East Lynne. Boucicault in Arrah-Na-Pogue follows.

Aimee at Booth's.

On Monday evening Aimee appeared as Serpolette in Planquette's charming opera, Les Cloches de Corneville, for the first time this season. It is a character which she exaggerates greatly, but it is nevertheless one of the best in her repertoire. Mezieres repeated his superb portrayal of the old miser, Gaspard, and M. Jouard made a rough, uncouth Marquis de Villeroi. M. Duplan makes an amusing Baillie, and M. Juteau effects here his first appearance as Jean Grenicheux, the fisherman. His fine tenor is heard to excellent advantage in this role. The novel feature of the performance, however, is the Germaine of Mlle. Cecile Gregoire. She is a mezzo-soprano and sings sweetly. She is rather lacking in vivacity and animation, but renders smoothly the role. The Aimee chorus remains unchanged. On Monday Le Petit Duc will be sung at the Park.

The full cast of Les Cloches de Corneville is as follows:

Serpolette	Mlle. Aimee
Germaine	Mlle. Gregoire
Gaspard	MM. Mezieres
Henri De Corneville	Jouard
Grenicheux	Juteau
The Bailiff	Duplan
Manette	Mlle. Canonge
Jeanne	Vallot
Gertrude	Sylda
Suzanne	Estradere
Catherine	Armand
Marguerite	Mlle. DeBlinde
The Notary	MM. Vinchon
Cabbalot	F. Mauriez
Gripparein	Hayme
Fouinard	Dupuis

"L'Assommoir."

Mr. Daly's version of L'Assommoir, the reigning sensation of the Ambigu-Comique, Paris, was announced for production at the Olympic Theatre last night.

The drama is divided into a prologue and five acts, and the prologue is subdivided into two tableaux, and the five acts which follow are illustrated through seven tableaux. It is taken by Mr. Daly from Busnach and Gastineu's dramatization of Emile Zola's powerful novel. The theme is simply frightful in its realism.

Gervaise, the heroine (Maud Granger), is a girl who has been brought from her native village to Paris by a journeyman hatter named Lantier (B. T. Ringgold), a contemptible scamp, who deserts her at the opening of the piece for a flaunting beauty named Virginie (Emily Rigl). It is at the washing-house in the second scene that Gervaise learns the truth, and her rival comes there to make fun of her. From the fight that ensues arises the implacable hatred with which Virginie pursues Gervaise until the final score. Having thrown the contents of the washing-tubs over each other, the two women come to grips and fall together on the floor, and Gervaise inflicts on Virginie with her washing-bat a sound castigation. The heroine has henceforth an implacable enemy during her struggle through life. Fortune smiles on Gervaise at the outset, for an honest plumber named Coupeau (Harry Meredith) marries her, promising at the same time that he will never put foot inside the Assommoir. There is no lack of customers at this shop, however, for it is here that Genjet (Clinton Hall), nicknamed Gueule d'Or, from his yellow beard, has come at all hours of the day to seek his workmen. Virginie marries a police spy named Poisson (Frank Sanger), for she had been cast off by Lantier in the same way that Gervaise had been.

Lantier, however, keeps hanging about the neighborhood, for he counts on resuming his connection with Gervaise, who is such an industrious, hard-working woman that her purse would be useful for him to draw upon. Gervaise is succeeding in life when Virginie begins to plan her ruin.

First of all one day that Coupeau is repairing the roof of Poisson's house, a workman asks Mme. Poisson to tell the plumber that the scaffolding is insecure. The woman takes good care not to warn him, and Gervaise's husband falls from the third story to the pavement. He is not killed, but for six months he has to keep to his room, during which time Gervaise gets into a good business as a washerwoman. When Coupeau recovers he frequents L'Assommoir until he becomes a confirmed drunkard. Gervaise has great trouble with him, and at last becomes a drunkard herself. Coupeau enters a hospital, and on leaving is told by the doctor that the first glass he takes will cause his death. Virginie hears of this, and sends him a bottle of brandy. He seizes it and drinks until attacked with deliriam tremens, when he dies in agony. This scene is one of the most terrific in the whole play. After Coupeau's death Gervaise falls lower and lower. Her daughter Nana (Laura Thorpe) goes astray, and she at last becomes a beggar. In the final scene she is soliciting alms at the entrance of a dancing saloon on the outer boulevards, when Virginie and Lantier, who have renewed their former relationship, are passing in. The former gloats over the abject misery to which her rival has been reduced, and shows savage vindictiveness. Virginie's brutal triumph is not of long duration, for Poisson stabs her, and she falls dead at the same moment that Gervaise sinks to expire of hunger and exposure at her side.

Judging from rehearsals the feature of the performance will be the inebriate of Harry Meredith. The Assommoir will have the advantages of excellent scenic mounting. It is given with the following cast:

Gervaise	Maude Granger
Virginie	Emily Rigl
Clemence	Ada Rehan
Mme. Boche	Mrs. Sol Smith
Mme. Borrilleux	Nina Freith
Nana	Laura Thorpe
Coupeau	Harry Meredith
Goujet	Clinton Hall
Lantier	B. T. Ringgold
Poisson	Frank Sanger
My Boots	Harry Hawk
Bec Sale	Frank Drew
Bibi	C. H Bradshaw
Daddy Bozonge	Edward Coleman
Papa Colombe	S. B. Duffield
Bijard	John Moore
Pierre	John Swinburn
Lorrilleux	E. Murray Day
Charley (boy)	J. E. Hogan

A Novel Method.

In Chicago last week, a man named Gray attempted to shoot Edwin Booth while he was playing on the stage of McVicker's Theatre. When asked the cause of his reckless proceeding, he replied that he had been an old theatre-goer and preferred Lawrence Barrett to Booth as an actor. He had, therefore, determined to shoot Booth.

In other words, he had heard of objectionable actors being "shot," and he thought he would take a hand in the business.

A good many of the daily papers, anxious to gratify lurid tastes, have been striving to impart a certain significance to the affair, but it seems to us that the conduct of Gray was a very matter-of fact proceeding, and not at all calculated to excite the envy of the class of gentlemen who everywhere (outside of Texas) are called murderers.

Since the precedent established by Gray—that objectionable actors are to be shot—seems likely to be followed in other quarters, it would probably be as well for professionals to come to an understanding at once as to what is expected of them. This reached, some sort of compromise may be effected by which the boon of life may be enjoyed—in special cases.

In the first place, it is quite significant that Gray should go from St. Louis to Chicago to do the shooting. This indicated on the part of the offender a remarkably alert sense of the duty devolving upon him. Chicago is notoriously the stronghold of the class of barn-stormers and "fakirs" who have long since been ostracised from the rival city on the Mississippi.

In the second place, Gray raises a very delicate point concerning the relative merits of Mr. Booth and Mr. Barrett. Both gentlemen have their admirers, and Gray was clearly guilty of presumption when he undertook to decide between them. Besides, it was folly to shoot at Booth when he was playing Richard II.—a role Barrett never essays.

There is, however, another point more important than this. If Mr. Gray intends to shoot all whom he considers bad actors, he has taken upon his hands a very heavy contract. To do the work thoroughly would require a very active man, and we incline to think, judging from his uncertain aim in his maiden effort, that he is not at all expert in the use of firearms.

If Mr. Gray is to be entrusted with the important duty of "shooting" bad actors, we must exact from him some assurance that the work will be thoroughly done. As it is, the spectacle of a St. Louis man in a Chicago theatre, with pistol in hand, taking aim at a "star," and hitting the sky, is "quite too awfully demnibly ridiculous."

Even admitting that Gray's failure to hit his man proceeded from want of practice, how are we to hope that the stage can be weeded of its bad actors by the use of a single revolver? To purge the Chicago stage, for instance, would need a heavy piece of ordnance. Nothing short of a howitzer could do the business.

We much doubt that Mr. Gray, who is from all accounts no more than a commercial salesman, has the requisite experience to judge as to who should be spared, and who should be sacrificed. The fact that he began at Edwin Booth indicates clearly that he is a novice, and has failed in his aim in more than one sense.

His conduct leads to several complications which professionals cannot afford to overlook. Wherever an actor or actress performs, he or she may be faced by a belligerent with a revolver, and their chances of long life may be seriously curtailed.

When, for instance, Mr. Barrett (who is a favorite there) plays in Richard III., in Detroit, he may be loaded with laurels. But when John McCullough plays the same character there, some irate theatre-goer may arise in his might, and exclain: "I prefer Barrett." And then a revolver would be leveled at "Genial John."

But this would not secure immunity to Barrett. For the verdict of Milwaukee might be favorable to McCullough, and when he came to play the part which had given the Detroit people so much pleasure, a Milwaukee man would be apt to arise and proclaim his belief that Barrett was "no good." He might then proceed to shoot him. It is quite apparent from this that Gray's system, if rigorously followed, would end in the ultimate annihilation of the whole dramatic profession, unless some arrangement could be effected whereby a uniformity in judgment among the belligerent shooters could be arrived at.

While extending to Mr. Booth our sincere felicitations upon his lucky escape, we cannot do less than warn professionals of the risks Gray's system would impose upon them, and ask that if any "shooting" is to be done, the duty may devolve upon managers, who are better qualified to judge of the merit or demerit of performances than are St. Louis salesmen.

The company which accompanies Mr. Wallack on his traveling tour comprises: George DeVere, George Edeson, J. M. Hardie, Eugene Elberts, J. W. Shannon, Rosa Rand, Josie Myers, Mme. Ponisi, Laura Don, and Nellie Bingham.

"The Snowball."

A raving absurdity in three acts was perpetrated at Wallack's on Monday night. It is called The Snowball, and as the author's name—Sydney or Solomon Grundy—implies, it is English in tone and treatment. Your true Briton is not blessed with a very subtle appreciation of fun. The horse-collar humor which makes one laugh (however gross and coarse the means employed to obtain that desideratum), seems to him very nearly the right thing. He does not stop to inquire further. That is enough.

Judged from this standard one may well credit the success of The Snowball in London. It just about hits the capacity of the Grundys and Clement Scotts, for it is a wild and senseless fanfaronade of farcical absurdities. The most amusing episode in the whole is what may be termed, not inaptly, a walking match, by all the characters. They cross and recross the stage at the end of the second act more as if the prize was a tournament belt, and not a missing billet-doux.

There is no glimmer of coherence in the whole affair, and it seems to be written with the two-fold purpose of quelling thought and raising laughs. It lack the incident of a farce. It lacks the purpose of a comedy. It is an absurdity divided into three parts. It will be well enough, however, to fill out the brief balance of Mr. Wallack's season till the appearance of Miss Cavendish.

The Snowball is quite destitute of characters. The only one approaching to anything tangible is Mr. Coghlan's, which is at best a thankless one. He plays it as well probably as it can be played, and that is considerable of an achievement. Mr. Gilbert has a very poor role of a curious old man, and Effie Germon as Penelope strove valiantly with a character which the author might of made extremely amusing. It is simply flat and worthless. Miss Coghlan entered with some spirit into Mrs. Featherstone, but it was obviously impossible to do anything with so frail a sketch. Miss Boniface as Ethel, and Mr. Floyd as Pendegrast, had literally nothing to do. The Snowball was economically mounted with one set, which is about all so trashy a production deserves.

Charles Dance's clever, though tedious, comedietta, Dangerous Ground, preceded Mr. Grundy's play. In it Mr. Coghlan played Sangfroid with rare skill and composure, and Mr. Holland, Alphonse, with considerable force. Katherine Rogers quite misconceives the part of Pauline, which she makes cold, hollow, and unimpressionable, and does not do it near so well as Mrs. Lingard did it at the Park a year ago.

Gordon Redivivus.

For nearly eight days past nothing has been heard of Archibald Carlyle Gordon or of his plays. He (and the public) have enjoyed, so to speak, a season of temporary tranquility. He has not written, sold, or offered for sale, any dramas, and has not even read, rehearsed or revised them. This respite, it seems, was not to be of great duration, for Gordon has broken out afresh—and very "fresh" at that.

It would appear that Steele Mackaye, a most popular, whole-souled and courtly gentleman, has been singled out by the Deadeye dramatist of the Scotch lowlands, as his next victim. With charming good taste Gordon announced in the newspaper of which he is an employe, that "Before the season ends, we shall probably have an original character comedy by Archibald Gordon, called Trix, at Mr. Mackaye's Madison Square Theatre." Trix, Mr. Gordon goes on to say, "will brilliantly close a season which opened so well" (with his Olivia). If it does not, says Gordon, "then the prospects of American authors next season will be poor indeed."

It is difficult to understand why Carlyle, the Deadeye, selected Mackaye for his infliction of Trix; but now that he has started anew his efforts at his alleged dramas, there is no telling who the forthcoming victims will be. Though he has written, from all accounts, several hundred since January 1, and as the one he had offered for sale was to Mary Anderson (who will never play in one of Gordon's pieces), the outlook for this dramatist seems to be, to use his own words, "poor indeed."

The Knights in "Otto."

Mr. and Mrs. George S. Knight effected their return to New York in Otto on Monday. The play, seen here during the earlier part of the season, made a favorable impression, and its revival at the Broadway is in many respects pleasing and acceptable. George S. Knight is probably the best German dialect actor now before the public. In Otto he reproduces a well-known type of the stolid, thrifty Teuton so common everywhere in American cities. The performance is throughout a good one, and is brightened by the introduction of Mr. Knight's popular songs, sayings and specialties, among which the well-known "fit scene" must not be forgotten. His acting in the scene which transpires in the brewery is forcible and manly, and stamps him as one quite conversant with its demands. Mrs. Knight renews her triumph as Lizette, which she plays very prettily. She sings well, too, fitly supplementing her husband's work. The Knights constitute a good attraction, and their play of Otto is one which, making few pretentions to literary merit, is none the less a pure, wholesome and interesting drama, exercising an influence of the right sort.

The support furnished is, with one exception, the same seen during the former visit of the Knights. Miss Barker continues to play the heroine, Mr. Ward the brewer, Mr. Nichols Caspar, and Mrs. Van Deeren her original part. The one change is Harry Vaughn, who has superseded John Mackay. The Knights continue until further notice.

"Yes, I know; I told You So!"

THE MIRROR took the liberty—it was a grave one—of predicting some time since that ere the season closed every manager in New York would present Pinafore as the attraction at his theatre. So far as the Standard, Olympic, Globe, Fifth Avenue, Lyceum, Academy of Music, Broadway, Niblo's, Tony Pastor's, Germania, and Windsor are concerned, our prediction was fully verified. But Mr. Wallack whose manifest superiority to other managers has (in his own mind) never been a subject for doubt, bravely and courageously held out.

On Friday he succumbed to the craze. On Sunday he proclaimed publicly his weakness. Yesterday he started West, presumably unnerved by the remarkable concession.

One of those who know Mr. Wallack best—and the number of these is happily small—can realize the terrible ordeal he has had to undergo to induce him to produce the objectionable Pinafore. But produce it he does, though happily for Mr. Wallack he will not be on hand to witness the terrible event.

The history of how he came to succumb is in itself a remarkable one. When Pinafore obtained its first success at the Standard, Mr. Wallack, it appears, gave notice that it was not to be countenanced on the stage of his theatre. For a short time his instructions were observed with that respectful deference usually paid to Mr. Wallack's wishes. The first victim of the Pinafore malady was Mr. Gilbert. Being asked casually, by Theodore Moss, if he ever played a part without using the word "damme" in it he replied:

"No, never."

"What, never!" said Mr. Moss.

"Hardly ever," said Mr. Gilbert, and from this incipient quotation the whole trouble began.

The next person to be affected was Mr. Floyd. Believing himself to be alone he hummed the charming refrain beginning:

"I'm called little Buttercup, dear little Buttercup, though I could never tell why——"

Mr. Wallack heard of this and summoned Floyd into his presence. "Have you been singing Pinafore airs in this theatre?" he inquired sharply. "No," said Mr. Floyd; "that is, not intentionally. I assure you, Mr. Wallack, I never—that is, hardly ever heard the air before." Mr. Wallack was silent, but he said to Theodore Moss next day: "That young man, that Floyd, needs looking after, Moss; we must keep a sharp eye on him."

About two weeks ago Mr. Brougham began acting strangely, and signs of the Pinafore malady began to display themselves. They developed rapidly, and before long he had reached "hardly ever," and other virulent symptoms.

Rose Coghlan followed, and then E. M. Holland. Then it began spreading till it included Charles Coghlan, Rockwell, Shannon, Edwin, Walter Eytinge, Thomas Barton, and even several members of Mr. Wallack's family.

On Thursday last, Mr. Haverly and Mr. Wallack had a long conference together, and Haverly was heard to say "hardly ever." Mr. Wallack deliberated for some time on the expression, and then called to his aid Mr. Theodore Moss.

"What is the H. M. S. Pinafore?" he inquired?

"A comic opera," said Mr. Moss. "It has been playing for about a hundred nights. No one about the theatre has seen it, but I have spoken with Sheridan Shook, and he says it is good."

"Does he," said Mr. Wallack becoming interested. "Where has it been played?"

"At all the theatres," said Mr. Moss.

"You don't tell me!" said Mr. Wallack. "Where is the scene laid?"

"In England," said Mr. Moss; "the subject is nautical."

"Anything about yachts?" asked Mr. Wallack a little nervously.

"No, men of war. It is purely and essentially English."

"How has the press received it?" inquired Mr. Wallack.

"Very well. They like it. The Tribune has a criticism to-day. See." And he showed a column or two of comments.

"If the plot is English and the theme nautical, I don't see any reason why we should object to doing it; do you, Moss?"

"Not at all," responded Mr. Moss. "Its production at Wallack's would tend to popularize the work among the higher classes. Let us do it by all means."

But Mr. Wallack, sly dog, had signed a contract ten minutes before to leave for the West, and Moss was left to do the opera without him.

At two o'clock on Monday afternoon, Pinafore will grace for the first time the stage of Wallack's Theatre. A bevy of Philadelphia juveniles will render the opera. How great a debt the New York public owes Mr. Wallack for his concession in producing the work would be fully realized but for the fact that Mr. Haverly does the opera under the same circumstances, at the Lyceum, but four days ahead of Mr. Wallack.

MORTIMER—Estelle Mortimer has been engaged to appear in A Happy Pair with Salsbury's Troubadours.

NEW YORK AMUSEMENTS.

"Fatinitza" at the Fifth Avenue.

Franz Suppe's melodious comic opera, Fatinitza, received its first performance in English here at the Fifth Avenue Theatre on Wednesday evening. It may be said to have achieved a very fair success, which will deepen and develop we think as the opera becomes known. The story of the work is rather novel and will repay recital: Vladimir, a Russian lieutenant, falls in love with the Princess Lydia, but fearing to be discovered disguises him as Fatinitza, a woman. Lydia's uncle, a gruff old Russian General, falls in love with Fatinitza and lavishes a good deal of amorous attention on the boy in woman's habiliments. The first act represents a Russian encampment on the river Danube. Lydia and the General recognize Vladimir, and shortly after the Bashi-Bazouks surprise the camp. They capture Fatinitza, and the Russians are about to fire when the amorous general exclaims: Hold, you will kill my Fatinitza! Flight follows, and Vladimir and the Princess Lydia are taking to a Turkish harem, where the second act occurs. It terminates with the capture of the place by the Russians and the rescue of the females. The third act transpires in the Russian General's headquarters. Lydia and Vladimir are married, and the gruff Cossack is left sighing for his Fatinitza, who is reported dead. The other characters are a Russian orderly, a Turkish Pasha, the director of the harem, and a conventional war correspondent.

The music is bright and sparkling, and there occurs in the last act a trio trill which is destined to become as popular as anything in Pinafore. The theme of Fatinitza is martial and this allows of many bright colors, picturesque costumes and much attractive scenery. It allows too of a fair amount of good acting. Mr. W. H. Hamilton as the Russian General was remarkably good. He has caught the idea of the part exactly, and he sings fluently and in time. Mr. W. A. Morgan plays the War Correspondent very neatly, but without much humor, and what little singing he has to do he does well. Vincent Hogan as the Pasha appeared only in the second act. The part is not important, but he does it very acceptably, and induces one to wish that he had more opportunity to display his vocal gifts. Mr. Harton sing the Russian orderly with due fervor and expression, and Mr. F. Tannehill, Jr., is quite amusin his proceedings in the harem. The two ladies, Miss Jeannie Winston and Miss Sallie Reber, sing the two principal parts, and although they may satisfy here they fall short of what the parts really demand. Mathilde Cottrelly, who played Fatinitza in in San Francisco, did it with an amount of grace simply bewitching. She is, too, an admirable singer and most consummate actress—a German Aimee. Miss Winston is the very antithesis to Aimee. She sings the part well enough, but her acting seems disjointed, and there is nowhere that spirit of activity which should centre the interest upon the leading character in an opera like this. Miss Winston is, indeed, a rather stolid player, but she seems to be thorough, and this in the minds of a good many people is a good substitute for more striking qualities. No exception can be taken to Miss Winston's singing, which is really of the best. In the last act she gains nightly a very boisterous recall, due more perhaps to the taking nature of the melody than to the method of its rendition. Miss Sallie Reber is a young lady who has been a good deal more praised than she has deserved. She used to sing quite regularly at Gilmore's Garden, where she achieved some popularity, some of which, by the way, she has preserved. Miss Reber has a voice of very slight compass, but she uses it advantageously in Fatinitza. Her acting, as might be supposed, however, is rather weak. The role does not allow of much, so that Miss Reber's shortcomings in this particular are scarcely noticeable.

Fatinitza is tastefully though not extravagently mounted. The choruses are well sung, and generally the entertainment is a most enjoyable one. There has been so much music this season that interest in operas has quite superseded attention to dramatic works. It is not improbable that Fatinitza will run profitably at the Fifth Avenue for some time. For Mr. Harkins' sake, we sincerely hope so.

"Aftermath."

Mr. Steele Mackaye opened, on Wednesday evening last, the Drawing-Room Theatre in Twenty-Fourth street. It is now called the Madison Square, and though it bears but little resemblance to what most people regard as a theatre, it may do well enough for the purpose Mr. Mackaye has in view. That purpose we understand to be a playhouse devoted to the best interests of the native drama, and directed by a manager of æsthetic aims and adequate money resources.

Starting on the basis of an admittedly good play, and with an excellent company of artists to interpret the various characters, Mr. Mackaye thinks he has assured to himself a perfectly tenable position from which to gain the favor, good will and patronage of the intelligent theatre-goers of New York.

There has been, it is true, a claim made that the participants in his new enterprise would constitute a community of shares in the profits of the undertaking, but these are obviously so uncertain that the claim may be set down as a species of mild enthusiasm on Mr. Mackaye's part, and as having no relevancy whatever to his plan or theory.

His method of dealing with dramatists is also unique. He proposes to give them one-fifth of the profits (in case there are any), and believes that this liberality will assure to his house all of the best known original plays.

THE MIRROR cannot quarrel with a man because he endeavors to do a good work in what it believes a bad and wholly impracticble way. It may disagree with his methods; but it cannot object to his aims. Mackaye is striving honestly, earnestly and, we think, conscientiously to found a high class theatre in New York. He is trying to exalt the standard of plays and of the playhouses, and to accomplish some things which will resound to the credit of the stage. But we do not think the methods he adopts to encompass these ends are those which judgment, experience or sagacity will commend. And we anticipate, as the result of his experiment, that Mr. Mackaye will not establish a first-class and paying theatre in Twenty-fourth street because he is not going the right way about it.

When Mr. Wallack produced Won at Last at his theatre last season, he made the New York public acquainted with an admirable drama of American life. But he did not take his company into special partnership, or open the stage door to a brood of bad dramatists.

He cast his company to the best advantage, he mounted the play liberally, and he felt that he had done enough. Good business rewarded the undertaking, as Mr. Mackaye, the author, achieved a merited and genuine success.

Now Mr. Mackaye comes forward, not as the successful dramatist of a good play, but in a new capacity. He must manage his own play; he must impersonate the leading character. Herein he fails. A good teacher generally makes a poor pupil. A good dramatic author is seldom a successful manager.

Won at Last in its new form, Aftermath, is really a much better play than it was when first produced. Mr. Mackaye has greatly improved it, and the condensation of the fourth and fifth acts into one strengthens it remarkably.

The performance at the Madison Square is excellent throughout save in the two principal characters. Couldock plays the Professor superbly, and presents a picture of a fond old man inexpressibly sympathetic. Laura Leclair plays the Professor's wife much better than might have been looked for, and indeed contrives to centre most of the interest about these two personages. The public is already familiar with the performance of Gabrielle du Sauld, as the French adventuress, and the retentive mind of the theatre-goer can recall few defter exhibitions of gorgeous and picturesque frailty. Frank Aiken makes a rather mature Will. J. C. Padgett, Joseph Frankau, Genevieve Rogers, and Edward Lamb fill the remaining parts.

Mr. Mackaye is entirely out of place as John Fleming, the part originally and so well played by the lamented Harry Montague. Agnes Loring, the Grace Fleming of the current cast, is, to all appearance, an amateur, without much youth or presence, but with a good deal of mimetic capacity. Mr. Mackaye, it appears, has instructed her. She plays with remarkable ease for a beginner, but it would be presumptuous to look to her for a performance of real professional merit. Her playing is simply colorless. Aftermath is as well mounted as the contracted little stage will allow. It has been attracting fair houses. Mr. Mackaye has not yet determined what piece will succeed it. A new piece by some American author of standing is probable, though none such has presented itself yet.

The Trouble at Niblo's.

When the company engaged in The Black Crook came to rehearsal on Tuesday, they found posted up a conspicuous notice, to the effect that their salaries would not be paid until the latter part of the week. Of course, the playerfolk were disappointed and at a loss to account for this state of affairs. But for a proposition made by the Kiralfys, there would have been a general "strike," from Stalacta down to the humblest coryphee. This proposition was that the play proceed, and the entire receipts be devoted to liquidating the salaries. The Kiralfys also, in pouring oil upon the troubled waters, said they would forego their royalties, etc., until the difficulty had been solved.

The Kiralfys claim that the patronage has much more than paid the running expenses since the first night. Starin, the elder, has not been seen at the house since Saturday, and his mysterious absence is the occasion of much comment.

Under the compromise, the company have already received 25 per cent. of their last week's salaries—being the entire proceeds of Tuesday night's performance. On that night the people behind the scenes were in the best of spirits, and played their parts with a vim seldom before displayed. There is a strong probability that they will be paid in full from the receipts of the last week.

In the meantime, Where is Starin?

The Globe.

New York has been favored with the everlasting H. M. S. Pinafore in every possible shape, but it was reserved for Philadelphia to present to our public a company composed wholly of colored people, as was done at the Globe on Monday night.

Many of our daily contemporaries have seen fit to ridicule the performance, but it must be said that, considering the disadvantages that the colored race have labored under, even after emancipation, their rendition of this melodious but most hackneyed opera is deserving of great credit.

It is, of course, fair to presume that none of the company have enjoyed the advantages of a musical education, but their performance of the opera might give a lesson to more pretentious aspirants for fame and dollars who have tried Messrs. Sullivan and Gilbert's great success.

The Capt. Corcoran of A. Games was very good, as was the Little Buttercup of Louisa Asbury. The Admiral, Josephine and Dick Deadeye were fair, and would have been improved by a better trained orchestra, while the chorus, if toned down by proper musical discipline, would show signs of inherent talent.

The houses have been very good, in part, no doubt, out of curiosity, though taken as a whole, the performance is in all respects a very fair one.

Haverly's Minstrels continue to draw large audiences to the Lyceum.——The Lost Children at the Union Square is a failure and is drawing poor audiences. The season closes on the 17th, earlier than usual.——H. M. S. Pinafore and Cox and Cox will finish out the season at the Standard. Good business prevails.——Engaged is running smoothly at the Park. On the 5th Amice appears in The Little Duke.——Several new and extremely attractive features have been introduced into The Black Crook at Niblo's, a man-fish among the number. The popular spectacle continues to draw well, and will not be retired for some time.

Foreign Amusement Notes.

Patti and Nicolini open in Brussels 19th for a short period.

Mme. Charlotte Dupuis, the veteran Paris actress, died recently, aged sixty-two.

The Alcazar d'Ete in the Champ Elysees, Paris, opened for the Summer on the 12th.

A parody on L'Assommoir was produced with decided success at the Winter Circus, Paris, on the 9th.

Mr. Henry Marston, being long laid up with rheumatism, has a benefit at the Lyceum toward the close of May.

The opera of Maria Tudor by Gomes, composer of Il Guarany, has been a complete failure at the La Scala, Milan.

Among the recent novelties of the London stage was a comedy from the French, by F. C. Burnand, entitled Boulogne, presented at the Gaiety Theatre last Monday.

Meyerbeer's Camp de Silesie, on which his Etoile du Nord was based, is to be revived in Berlin, where, strange to say, his Pardon du Ploermel (Dinorah) has never yet been given.

Herr Adalbert von Goldschmidt's new cantata, The Seven Deadly Sins, has been so successful at Hanover and at Hamburg that an English version is in preparation for London.

Burnand has adapted Le Mari de Debutante (The Husband of the Debutante) for the London Gaiety Theatre, and it will soon be produced. LeGrand Casimir, an adaptation from the French by H. S. Leigh, is held in reserve for the early Autumn.

J. B. Fitzroy, an old actor of seventy-seven, long connected with the local theatres in Glasgow, died in that city on the 5th, from injuries to the head incidental to a fall down stairs in the Theatre Royal there, six months ago.

The facts regarding the recent statement that Mr. Mapleson had bought Her Majesty's Theatre, are that he has paid £5,000 to the owner, the Earl of Dudley, as balance of the sum agreed upon for the purchase of the lease until Michaelmas, 1891. He has still to pay an annual rental of £1,934, and all taxes and rates.

The only novelty of the week in Paris theatricals is the production at the Odeon of Le Marquis de Kenilis, a five-act drama in verse, by Charles Lomon. The scene is laid in the time of the first French Revolution, and tends to show that love equalizes the higher and lower classes, by marrying a girl of noble family to a young man without aristocratic birth, who attains a high naval position by his merit.

By last accounts from Vienna Jarrett and Palmer's Uncle Tom's Cabin, which had enjoyed a protracted and tolerably successful run at the Josephstadt Theatre in that city, was to close on the 12th. Pauline Lucca continued at the Imperial Opera, and had added Carmen to her repertoire. Leona Dare was to open 14th at a new music hall to be opened by Rouacher on the Prater, and a new circus was soon to be opened in that neighborhood by Mlle. Crosse, a non-professional lady of reputed wealth.

Numerous changes of bill were made at the London Theatres for Easter Monday. The Lyceum gave the Lady of Lyons, with Henry Irving as Claude Melnotte and Ellen Terry as Pauline; The Woman of the People by the late Mlle. Beatrice's company was given at the Olympic, Miss Eliza Saville, a niece of Helen Faucit, appearing for the first time in London as the heroine. The Strand reopened with Offenbach's new comic opera of Madame Favart; the Folly Theatre under Mme. Selina Dolaro with the new comic opera, The Dragoons, the Royalty under Edgar Bruce with a new comedy by George R. Sims, called Crutch and Toothpick, and the Haymarket produced a new five-act comedy drama by W. G. Wills.

THE VARIETY STAGE.

THE COMIQUE.

The season at Harrigan and Hart's theatre this year has been more successful than any previous one. Full houses have been the rule, and the desire to see and laugh at the reigning sensation is even now, after a run of several months, as great as at the commencement. The real merit which the piece possesses as a local comic play, is surely meeting with the success it deserves, for, judging by the audiences present during the past week, composed mainly of ladies and children, who are, as a rule, adverse to visiting variety theatres, it is apparent that the entertainment offered embraces nothing offensive. Their presence added refinement to the audience and "color" to the cosy little theatre, and their appreciation was apparently so genuine that there is little doubt that the Comique will continue to receive their patronage. The Walking Match will remain on another week, and among the variety stars will be the great Sam Devere, Harry Cooke, Ned Barry and others. Thursday afternoon, May 8, has been set apart for the joint benefit to the two great comedians, John Wild and Billy Gray. These gentlemen are both old favorites at the Comique, and have made many friends during the past season, and if ever the full capacity of the theatre was tested, we believe it will be on the occasion of their benefit; for, apart from the beneficiaries' undoubted claim on the theatre-goer's consideration, the numerous volunteers from the star ranks of the profession will render the performance one of unusual brilliancy.

TONY PASTOR'S.

Pat Rooney and his combination are having very good audiences, who show every indication of being thoroughly gratified by the excellent programme presented. Pat Rooney himself, funny and amusing as that versatile comedian always is, introduced several novelties, and has won great favor, not alone for his own specialties, but from the success he has attained as a manager. The popularity of the combination induces them to remain another week. Pat Rooney will introduce still further novelties in his part of the programme in new business, costumes, and songs, among which are: "That Faro Bank in Our Block," "His Irish Pinafore," and "I'm Elected"—three of the best productions ever sung by this artist. Another sensation of a rather startling kind at this theatre for the current week will be Ira Paine, the great rifle shot, who will make his first appearance with the troupe in a new act of double-pistol rapid firing at moving objects, and also his latest improved trap glass ball shooting. The week's bill will be one of the largest and most original in its nature, among the new appearances being those of Fred Levantine, equilibrist, Tom Miaco, Polly Daly, Emma Granger, Louise Montague, Mayo and Nash, and Harry Budworth. Afternoon performances as usual.

THE LONDON.

Manager Donaldson provides a first-class entertainment for his patrons, and "laughing room only" is advertised for this week. The celebrated K. H. K's, Emerson, Clark and Daly Brothers, reappear and introduce, among their well-known specialties, an act called She Didn't Name the Day; John C. Leach and Curley McCarty, who have just closed a successful engagement with McKee Rankin's Danites troupe, appear in scenes from Chinese life, and their life-like sketch, The Chinese Must Go; re-engagement of Harry Bennett, in a new buget of songs and sayings; the Parkers are here this week, and are too well known to require introduction; Mlle. Baretta will sing Aimee's song, She's Just a Sweet Bouquet; Alex. Zanfretta will appear as Jacques Strop, in Robert Macaire, and will perform wonderful feats on the High Rope; Tillie Antonio, in her serio-comic gems; second week and immense hit of the great four, the Murphys, Shannon and Mack; J. O. Hall, J. B. Donniker, and others. Seventh week of the successful piece of absurdity, entitled Murphy's Dream, which apparently has lost none of its popularity.

HARRY MINER'S.

The complete change of bill which Manager Harry Miner makes each week proves successful and profitable. A glance over the list of new people will show that he is not behind his rivals. We find the house crowded, as in fact it always is, and the show goes along smoothly, act after act following each other in rapid succession in the well-arranged programme. For the current week: Charles Fostelle and Harry Armstrong, the popular burlesque artists, appear in their own sketch, entitled Chips, as performed by them over three hundred times; Jennie Morgan, the favorite vocalist, will sing some of her prettiest songs; the Peasleys appear in an original Irish drama, Mollie's Victory; first appearance of the American military sensation, Major Burk, in his Act L'Militaire; Sylvester and Everitt, the trick high kickers; Thompson Brothers, in Celtic songs and dances; Andy and Carrie Cahill introduce solos on numerous instruments; Jeppe and Fanny Delano remain, and are as popular as ever; Charley White, Mollie Wilson, and Belle Clifton, Charles H. Stanley, Louis Robie, Dora Graham, and others. The giant show terminates with the comic sketch, The Two Detectives.

VOLKS GARDEN.

With all the great attractions in the Bowery, the Volks never fails to have a good house. The show is always first-class, with a programme so arranged that sufficient variety is given to suit all tastes. This week there has been an important engagement effected with Capt. Joe Rainbolt, the Texan ranger, who, assisted by his wife, the premier rifle shot of the world, will appear in numerous hazardous feats; return of the popular artist, J. D. Roome, who will render his latest songs and banjo so-lo-isms; Carrie Lewis, the popular serio-comic vocalist; the Hennessys, who appear as the eccentric colored swells; Archie White and Ella Esmond, in an original act; Ward and Wells, the refined Irish gentlemen; Nellie Franklin, serio-comic vocalist; re-engagement of the Davises, in their popular sketch, The Veteran; Fred Wenzel, Minnie Clyde, and Sam Norman, well-known favorites in their respective lines of business. The entertainment opens with the farce, Live Injun, and terminates with the sketch, Diff-Diff in the Well, in which appear this week's best comedians.

OUT OF TOWN VARIETY.

PHILADELPHIA.

NEW NATIONAL THEATRE.—For the present week, Mr. Don Juan Walling assumes the management of this theatre, and retains the regular stock company. Business fair.

GRAND CENTRAL THEATRE.—There is an entire change in the bill for this week at this theatre, the principal features being Messrs. Reynolds and Walling in a Teutonic act, Messrs. Howard and Thompson in a Hebrew act, Messrs. Keegan and Lynch in grotesque songs and dances, and the Hogan Brothers, the high kickers. This theatre is doing an excellent business.

NEW AMERICAN THEATRE.—This week, there appears an entire new troupe at this house, including the Barillianos, La Martine Brothers, Prof. White with his trained dogs, Fannie Bene, and Charles Gilday, Louise Murio, Charles Waterfield, and Annie Francis. Fair houses this week.

MILLER'S WINTER GARDEN.—The company this week includes Father Kemp's Ancient Old Folks, twelve in number, Mlle. Josephine, Messrs. Campbell and Burke, Billy and Maggie Ray, together with the regular troupe. Business good.

ARCADE GARDEN THEATRE.—This theatre is given up to walking matches in day time; in evening there is a regular variety performance.

ITEMS.—Lizzie Conway is seriously ill, at her home in this city, with pneumonia. Harrigan and Hart comb. appear at Walnut next month. The season at New National closes this week.

CHICAGO.

APRIL 27.

HAMLIN'S.—Large audiences have nightly filled this popular little theatre. James Roche, J. F. Oberist, Harry Wharfe and Laura Malcolm performed the sketch of Tony the Tailor. Minnie Farrell followed in her change songs, displaying some expensive and tasteful costumes. Crumley and DeForrest, billed as "high kickers," for reasons known to themselves, gyrated after the usual manner of song-and-dance men from time immemorial. Fanny Wood sang serio-comic songs; Alice Bateman executed her well-known clog; Roche, Oberist and DeForrest appeared in the venerable sketch, The Call Boy; Lillie Ellis pranced about the stage, and at intervals screamed such ditties as "Casey's Club," "The Babies on our Block," etc. Lillie is possibly not the worst in the business. The concluding burlesque on Pinafore, was the old ship intact, but plastered all over with barnacles in the shape of unearthly puns; local gags, etc. 28th, the Fraynes in Si Slocum, supported by the stock with several additions.

ACADEMY.—Manager Emmett is a popular man with the west-siders, because he is handsome, has a jolly good fellow for treasurer, and lways gives a good show—that is, most always. Good business has been the case this week, though Charles Thornton's piece of Simon Kenton is too much for any one except the dilligent reader of Dime novels. 28th, J. Z. Little in his play of Roving Jack, the two Haleys, and Wiley Hamilton are the new people.

METROPOLITAN.—This establishment is now a cave of gloom, and will remain in Cimmerian darkness forever so far as Sir Joseph Lager—I mean Walker—may be concerned. Joe is deathly sick of the show business, and will in future stick to the beer business.

PITTSBURG, PA.

WILLIAMS' ACADEMY.—With the present week, will close the regular season at this house. Opening to-night (28th) Ida Siddons' Female Minstrel and Burlesque troupe, May Vernon, Virginia Stickney, Kittie Gardner, Jessie Boyd, O'Brien Bros., May Morris, Smith and Byrne, Davenport Bros., Ida Morton. Continuing: Lynn Sisters, Dick Gorman, and Ed. Neery. Tuesday afternoon and evening (29th) benefit of Dick Gorman. Thursday evening 1st., benefit of Ed Neery. Saturday 3d., afternoon and evening, benefit of doorkeepers and officers.

TIVOLI GARDEN.—Etta Williams, Morcello Bros., Moore Sisters, Howard and Alton Senator Frank Bell, Mlle. Annetta, and Erwin Thomas.

VIERHELLER'S GARDEN.—Emile and Pauline Ames, Jno. Bartley, Fannie Duane, Harry and Nellie Weeks, Kate Morris, and Charles Benedict.

ITEMS.—Sells Brothers' Circus exhibits here, May 7, 8, 9, 10; and Cooper, Bailey & co's Circus with Sanger's Menagerie, May 13 and 14.—Col. Leeon (the dwarf) late of the above last named circus, has permanently retired from the show business, and will locate in Johnstown, Pa. Failing health compelled him to retire.—Williams' Academy will be reopened 19th and 26th, Manager Williams playing combinations of his own; or, probably, on one of the above-named dates Freaks of Fortune comb.; and on June 2 and 9, Harry Richmond comb., and May Fiske comb., respectively.

CINCINNATI, O.

APRIL 27.

COLISEUM.—Jerry Cohan, who was billed to appear last week in his drama, The Molly Maguires, failed to show up the first few nights or send any excuse. It turned out that "Jerry" was hobnobbing with "Tom." To-morrow a host of new specialty people appear in the olio, among others—Thatcher and Hume, song-and-dance; McGill and Ryland, Irish comedians; Leon Whittony, the only animal impersonator in this country; James B. Radcliff, old darkey, and Miss Joe Shanley, vocalist. The drama of the week will be Good as Gold, with the talented young actor, Edwin Browne, as Tender Jim, supported by a selected company.

VINE STREET OPERA HOUSE—The new pro-

gramme the past week attracted a large attendance. The living tableaux are presented, with new and elegant scenery, and never fail to bring down the house. The new acts of the Balmard Sisters, and the "Clodoche ballet" by the Big Four, are good. The hit of the week was the sketch of Uncle Eph's Birthday by the Searles Brothers and Larry Tooley. To-morrow night, Flora Moore, female mimic, and only rival of Pat Rooney; Foley and Sheffer, song-and-dance; Maggie Gray will continue there another week. Paris by Moonlight is down on the bill. Business at this theatre continues large.

ITEMS.—A pint of whisky collared Jerry Cohan the other night, and threw him in the gutter, cutting a gash in his forehead.—Chas. McDonald will assume the management of Schickling's to-morrow night.

BROOKLYN.

OLYMPIC.—Female Minstrels have been holding the boards at this theatre lately, and have proved a good drawing card. This week we have still another, the Leon Burlesque and Female Minstrel troupe, headed by Mlle. Leon herself, who is a beautiful and talented actress. In the minstrel scene there will be four end-men. Also the following variety stars: Minnie Lee, vocalist, who has a very fine and well-trained voice, besides being one of the most beautiful, refined, and ladylike singers we have ever seen on the variety stage; the Bennetts, Frank and Eva, in their sketch, Kitchen Domestics; Leonzo Bros., Irish comedians; re-engagement of William H. Chace and Billy Buckley; also of Billy and Tommy Devere; the Westerns, musical artists; Lulu Sylvester, vocalist, and others. The programme ends with a very fine burlesque, entitled High Life at Coney Island.

VOLKS.—Little Bo-Peep proved such a success here last week that it will be continued. Charles S. Rogers and Mattie Vickers, the mimic artists, appear during the week in their sketch, The Debutante, introducing their specialties and imitations, also in the burlesque-border drama; Clinetop Sisters, Sallie and Lucy, accomplished votaries of terpsichore, specially engaged to add eclat to the burlesque; Levantine and Earl, gymnasts; Guy Linton and Lucy Adams, duetists; Gus Mills in his female impersonations; Jennie Satterlee, soubrette and burlesque actress, and the favorite comedian, Billy Barry.

SAN FRANCISCO.

ADELPHI.—The business at this house continues to warrant the management in producing its new burlesque, The Grand Dutch S, in which Harry LeClair distinguishes himself. Victoria Loftus' British Blonde Burlesquers are thoroughly at home, and render their parts in an excellent manner. The opening first part is composed of pleasing vocalizations, comic songs and witty sayings, J. E. Henshaw making the palpable hit. The features of the interlude are new, crisp, and spicy.

BELLA UNION.—The notable feature in the programme here is the drama of Mazeppa, which continues to draw full houses and delight the audience. Carrie Wilson plays the title role with ability, making the runs strapped on the back of the fiery, untamed steed Mohammed in a fearless manner, and performing a broadsword combat with energy and skill. The rest of the cast is admirable. The performance opens with the always popular male and female minstrels, and the interlude is composed of vocalisms and specialties by an excellent company of artists.

BUCKLEY'S VARIETIES.—The managers of this place of amusement are always on the alert to present an acceptable entertainment to their patrons. The principal acts are: Hard Check, Two Tramps, Gayley the T., and the Parisian Can-Can, in which the entire company appear. The opening male and female minstrels give some rather "queer" vocal selections. Several new faces appear next week.

LOUISVILLE, KY.

NOVELTY.—A fair business is reported from this place this week. Appearing April 21 were: Nellie Massa, serio-comic; Ida Corri, in songs and dances; Millie Martelle, balladist; Louisa Bliss, serio-comic; Thatcher and Hume (great favorites), in their act entitled Lucy Grey; Elfie de Rock, serio-comic; Charles W. Young, stump speech; Minnie Corri, serio-comic, and Retlan and Alton in gymnastic feats; the performance concluding each evening with the burlesque, Pocahontas. Announcements for April 28: May Fiske Blondes. Closing April 27: Nellie Massa, Ida Corri, Millie Martelle, Louisa Bliss, Thatcher and Hume, Elfie De Rock, Chas. W. Young, Minnie Corri, and Retlan and Alton.

PHŒNIX HILL.—This popular Sunday resort has been doing a very large business since its opening several months ago, and now that Woodland Garden no longer gives a variety show, the only place left for the people who desire such pleasure on Sunday is the Hill. It is leased by Manager Parmele, who works all the Novelty people, as well as at the Theatre.

METROPOLITAN.—Business has been very light at this house during the past week. Appearing April 21 were: The Kayes, Billy and Minnie; Harry Evans, Emma Evans, Rosa Mayo, and E. T. Goodrich in drama, Grizzly Adams. Closing April 27: The Kayes and E. T. Goodrich. Announcements 28th: Charles L. Davis in drama, Alvin Joslin.

ITEMS.—H. C. Davis, the old reliable prompter, will soon visit New York to make engagements for the Fall and Winter season.—Fred Felton left for Indianapolis this week to take charge of Crone's Garden.—J. J. Quinlan, the North of Ireland dialect comedian, is in the city visiting friends.—THE MIRROR can be found at all times at Charles Dearing's, corner Third and Jefferson streets.

TOLEDO, O.

ADELPHI.—New people 21st: DeWitt Cooke, Daisy Remington, Mlle. Barretta, and Cummings and Mack. Closing 26th: De Witt Cooke, to New York; Mlle. Barretta, Saginaw, and Daisy Remington, Cummings and Mack, and James Mary, Troy. Opening 28th: McCauley and Howe, Ned Campbell, Minnie Rainforth, Eloise Allen, Lillie Ellis and Lou West.

COMIQUE.—The new people: Ella Mayo, Sellon and Burns, Laura Bernard, Sweeny and McCarty. Closures unknown as yet. Opening 28th: The Clinton and Rosillion comb. (six in number), and Kittie Melville.

BUFFALO N. Y.

SHELBY'S ADELPHI.—Happy Cal Wagner was the centre of attraction. Full houses last week. The management announce a "new departure" for this week, viz.: Female Minstrels with lady bone player, tambourines and interlocutor, those making up the company being Lottie Bernard, Louise Stetson, Ella Mayo, Lillie Hall, Alice Gleason, Lizzie Hunter, Jenny Robinson and Alice Young. An adaptation from The Three Fast Men will be presented, with Dan Shelby in his well-known character of Ezekell Homespun. Messrs. Fields and Leslie, Turner and Collins, Manchester and Jennings, and the La Rosa Brothers are also billed. Crowded houses will be the order of the week.

NEWARK, N. J.

WALDMAN'S.—This seems to be an excellently managed house. This week they advertise, Clark and Edwards, Sparks Bros., the three Brazziers, Mlle. Vestavalli, Turner and Geyer. They also give the comedy, Checkmated, and Nan.

METROPOLITAN.—Charles and Carrie Austin, Nellie McDonald, Percy Roselle, Frank de Forrest, Mulligan and Norris, Berger and Amon, Ettie Hulda, Mark Murphy. Staff of Diamonds. Tom Trunnion, Harry Bell.

BALTIMORE, MD.

CENTRAL.—Marie D'Est's Female Minstrels have appeared to good business. This week, Wild Bill comb, Farran Sisters, De La Just Bros., Carrie Wentworth, Bryant and Saville, Frank Melville. Howard and Eagan, have a benefit on Thursday night.

FRONT STREET.—George R. Edeson appeared in the drama, Brought to Light. Nobody seems to have been very successful at this theatre since Col. Sinn had charge of it. I wonder at it, because it is well situated for a variety theatre. If a live man took hold of it, I think it would resume its old-time position. Closed this week.

MISCELLANEOUS.

NEW HAVEN, CONN.—The Gaiety presents a double bill this week, substituting for the usual first part its version of Pinafore, and concluding with Harry Montague's pleasing farce, Yale Outdone. New arrivals: Zegrino and Legalb, Carrie Lavarine, and Mlle. Cerito's Living Pictures. Business at the Tivoli is picking up considerably Departures 26th: Kitty Clifford, Crowell and Evans, Archie White and Ella Esmond. Arrivals 28th: Annie Rochfort, Kitty Gardner, Blanche Martin, and Murphy and Kline. Schwed's Summer Garden, after having been thoroughly renovated, will reopen for the Summer season, May 3, with the following company: Bertha Rowe, Minnie St. Louis, Emma Andrews, Alta Budd, George Adams, William Blair, Fitzgerald and Lacy.

INDIANAPOLIS.—City Garden: The patronage at this house has been very large. Toby, the drama, with John R. Weaver as the bright particular star, was the principal attraction. Wiley Hamilton relinquishes the management of the stage, and will be superseded by Fred Felton, who, with his wife, opens the coming week. J. Holmes Grover, with two dramas, The Boy Detective the first three nights of his engagement, and The Fatal Bond the last three nights, opens the week of 28th. In addition to the above attractions, the specialty artistes, the Kays, Nimmie Kent, and Minnie and Billy Sable appear. Metropolitan closed.

MILWAUKEE, WIS.—Metropolitan Theatre: Good audiences, Mr. Thursby and Marsh Adams securing good attractions for their patrons. The following people appear 27th: Hogan and Lord, Helene Scanlon, Hamilton Sisters, Morris Brothers. Milwaukee Theatre: Departures 26th: Huber and Allen, and Kittie Allyne, Saginaw, Mich; Tommy Neil and Maud Lewis, Louisville: Walter West remaining in Milwaukee. All gone. Theatre closed on account of poor business.

JERSEY CITY, N. J.—Varieties: Business continues very good. The same excellent style of entertainment is furnished to the evident enjoyment of large audiences. This week's bill includes: Ida Morris, Delanceys, Virgie Jackson, Nanne Clyde, Billy Bryant, Emma Brennan, Ione Hay. This is the only exclusively variety theatre now in the city.

UTICA, N. Y.—National Varieties: Show good and large "biz" all week. The new faces this week are Agnes Wallace, Julia Emmonds, and Anna Montague. Departures: William and Claudia Ripley, to Buffalo. MIRROR on sale at George Stevens' news room, Columbia and Seneca streets.

RICHMOND, VA.—Theatre Comique: Flora Leonette, James Woodville, Fannie Levantine, and Rixford Bros, Harry and George, opened 21st. Announced for May 5: Mamy Morrell, Estelle Raymond, and Clara Mayfield.

PROVIDENCE, R. I.—Comique: Sid C. France in Marked for Life this week. New arrivals: The Dockstaders, Nellie Germon, William and Sully, James O'Neil, Irish comedian, and George H. Waite.

Competition, the Life of Trade.

It hai become a recognized fact that trade will gravitate to those large emporiums which make specialties of the articles that thei customers demand.

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One is very much pleased upon visiting this noted Emporium to see the odd designs and nouveautes shown, while the taste evinced in the selections of the many articles proves beyond a doubt that this popular house enjoys only a well deserved celebrity. Space will not allow us to enumerate the one hundredth part of the many elegant (and, to the fair sex fascinating) items shown there. But this much we can say, that if any one cannot get suited there, they must, indeed, be ultra fastidious. A glance at the cut displayed in our columns to-day will give a faint idea of some of the articles manufactured by them—but to get a more correct idea, we would recommend our friends to give this popular house an early call.

DATES AHEAD.

A.

Anderson, Mary and combination, Detroit, this week; Toronto, May 5, Montreal, 12th, each one week.

Aimee and Company, Booth's Theatre, N.Y., this week.

B.

Berger Family, Bush St. Theatre, San Francisco, several weeks.

Booth, Edwin, McVicker's, Chicago, close May 3.

Boucicault, Dion, San Francisco, this week.

Barlow, Wilson, Primrose & West's Minstrels, San Francisco.

Barrett, Lawrence, Virginia City, this week; San Francisco, May 26, three weeks.

Boston Museum company, Marlburg, Mass., May 1; Providence, 2d, 3d; Worcester, Mass., 5th; Springfield, 6th; Hartford, 7th; West Meriden, 9th; New Haven, 10th.

Bryant's Louisiana Minstrels, Willimantic, May 1. Southbridge, 2d; Webster, 3d; Putnam, 5th; Norwich, 7th; Salem, 12th; Gloucester, 13th; Portland, Me., 20th.

Boniface, G. C., and combination, Baltimore, this week.

C.

Collier's Celebrated Case combination, Baltimore, this week; Albany, May 1, 2, 3.

Camilla Urso Concert troupe, Fairfield, Ia., May 1, Muscatine, 2d; Davenport, 3d; Mount Carmel, 5th; Freeport, 7th.

Claxton, Kate, and combination, Beleit, Wis., May 1; Racine, 2d; Kenosha, 3d; Rockford, Ills., 5th.

Criterion Combination, Providence, R. I., 29th, 30th, May 1.

Coombs, Jane and combination, Cleveland, this week; St. Louis May 5; Cincinnati, 12th, each one week.

D.

Davenport, Fanny and Combination, San Francisco, May 14, two weeks.

Duprez & Benedict's Minstrels, Gloucester, Mass., May 5; Salem, 7th.

Denier's Tony, Humpty Dumpty troupe, with George H. Adams (Grimaldi), Port Huron, Mich., May 1; Flint 2d; Bay City, 3d; Grand Rapids, 5th; Jackson, 13th; Kalamazoo, 15th.

E.

Emerson's Minstrels, Piqua, O., May 2; Sandusky, 7th; Akron, 12th; Youngstown, 13th; Bedford, Pa., 19th.

Emmet, Joe, and combination, Boston, this week, engagement of seven weeks.

Eisler's, John, Pinaforists, Fremont, N. Y., May 1; Mount Vernon, 2d; Newark, 3d.

G.

Gordon, Marie and combination, New Brittain, Ct., May 1.

Gotthold & Rial's Uncle Tom Company, Albion, Mich., May 1; Kalamazoo, 2d, 3d; Battle Creek, 5th; Lansing, 6th; Detroit, 7th, 8th, 9th, 10th; Ypsilanti, 12th; Ann Harbor, 13th; Charlotte, 14th; Grand Rapids, 15th, 16th, 17th.

H.

Haverly's Mastodon Minstrels, Lyceum Theatre, N. Y., this week; Park Theatre, Brooklyn, May 5.

Haverly's Georgia Minstrels, Stillwater, May 1; Minneapolis, 2d, 3d.

Hess English Opera troupe, Philadelphia, this week, and close season.

Haverly's Danites troupe, Chicago, this week.

Hart, Josh and combination, Lynn, Mass., May 1; Manchester, N. H., 2d.

J.

Januschek and combination, Albany, May 1, 2, 3; Boston, 5th, one or more weeks.

K.

Knight, George S., and combination, Broadway Theatre, New York, this week.

L.

Lotta and combination, Park Theatre, Boston, this week.

M.

McCullough, John, with T. W. Davey's combination, Toronto, May 1, 2, 3; Oswego, N. Y., 5th, 6th; Syracuse, 7th, 8th; Utica, 9th, 10th, and close.

Morris, Clara, Grand Opera House, Cincinnati, this week.

Macauley, Barney, San Francisco, May 3.

Myers' Dolly Bidwell combination, Northampton, Mass., May 1; Springfield, 2d, 3d; Willimantic, 5th; Providence, 6th, 7th, 8th; Woonsocket, 9th, 10th.

Myers' Joseph Proctor combination, Woonsocket, May 1; Providence, 2d.

McDonough & Fulford's M'liss combination, Chicago, 28th, this week; Indianapolis, 12th, one week.

Mitchell, Maggie, Chicago, this week and next; Kalamazoo, Mich., 12th; Grand Rapids, 13th; East Saginaw, 15th, 16th; Bay City, 17th; London, Ont., 20th; Hamilton, 21st; Toronto, 22d, 23d, 24th; Kingston, 26th; Montreal, 27th, five nights.

Modjeska and Troupe, Grand Opera House, New York, this week and next.

Mayo, Frank and company, Detroit, May 2, 3; Jackson, 5th.

McWade, Robert and troupe, Zanesville, O., May 1; Williamsport, Pa., 2d; Washington, 3d; Cincinnati, 5th, two weeks.

N.

Nobles, Milton, and combination, Council Bluffs, Ia., May 1; Omaha, 2d, St. Paul, 5th.

O.

Oates, Alice and Troupe, Brooklyn, this week Danbury, Ct., May 6.

P.

Pastor, Tony and troupe, Philadelphia, this week; Grand Opera House, New York, May 5; Boston 17th, one or more weeks.

R.

Rice Surprise Party, Philadelphia, this and next two weeks.

Rowe, George Fawcett with E. A. McDowell's company, Montreal, this week; Hamilton, 8th, 9th, 10th.

Raymond, John T., and Combination, Hamilton, May 1; St. Catherines, 2d; London, 3d; Detroit, Mich., 5th, 6th; Port Huron, 7th; Bay City 8th; Saginaw, 9th, Jackson, 10th; Battle Creek, 12th; Kalamazoo, 13th; South Bend, Ind., 14th; Milwaukee, Wis., 15th, 16th, 17th; Racine, 19th; Kenosha, 20th; Beloit, 21st, Madison, 22d; La Crosse, 23d; Winona, Minn., 24th; St. Paul, 26th, 27th, 28th; Minneapolis, 29th, 30th, 31st.

Rice's Evangeline Troupe, Pittsburg, this week.

Robson and Crane, Hooley's Theatre, Chicago, this week; Boston, May 5.

Remenyi, St. Paul, May 1; Minneapolis, 2d; La Crosse, 3d.

S.

Standard Theatre combination of New York, Albany, this week.

Salsbury's Troubadours, Philadelphia, this week and next; New York, 12th, two weeks.

Sprague's Georgia Minstrels, Grand Rapids, May 5; Muskegon, 7th, 8th.

Stevens, John A., and combination, in Unknown, Boston, this week; Williamsburg, May 5.

T.

Thompson, Den, Joshua Whitcomb combination, Indianapolis, this week; Jackson, May 8; Kalamazoo, 10th.

W.

Williamson, Mr. and Mrs. J. C., Montreal 28th; one week.

Warde & Barrymore Diplomacy combination St. Louis, this week.

Williams, Mrs. Barney, Philadelphia, May 5; Weathersby's Frolicues, Boston, this week.

Wallack and company, Cincinnati, May 5, one week; St. Louis, 12th, one week.

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